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Guitar Player

JANUARY 2002

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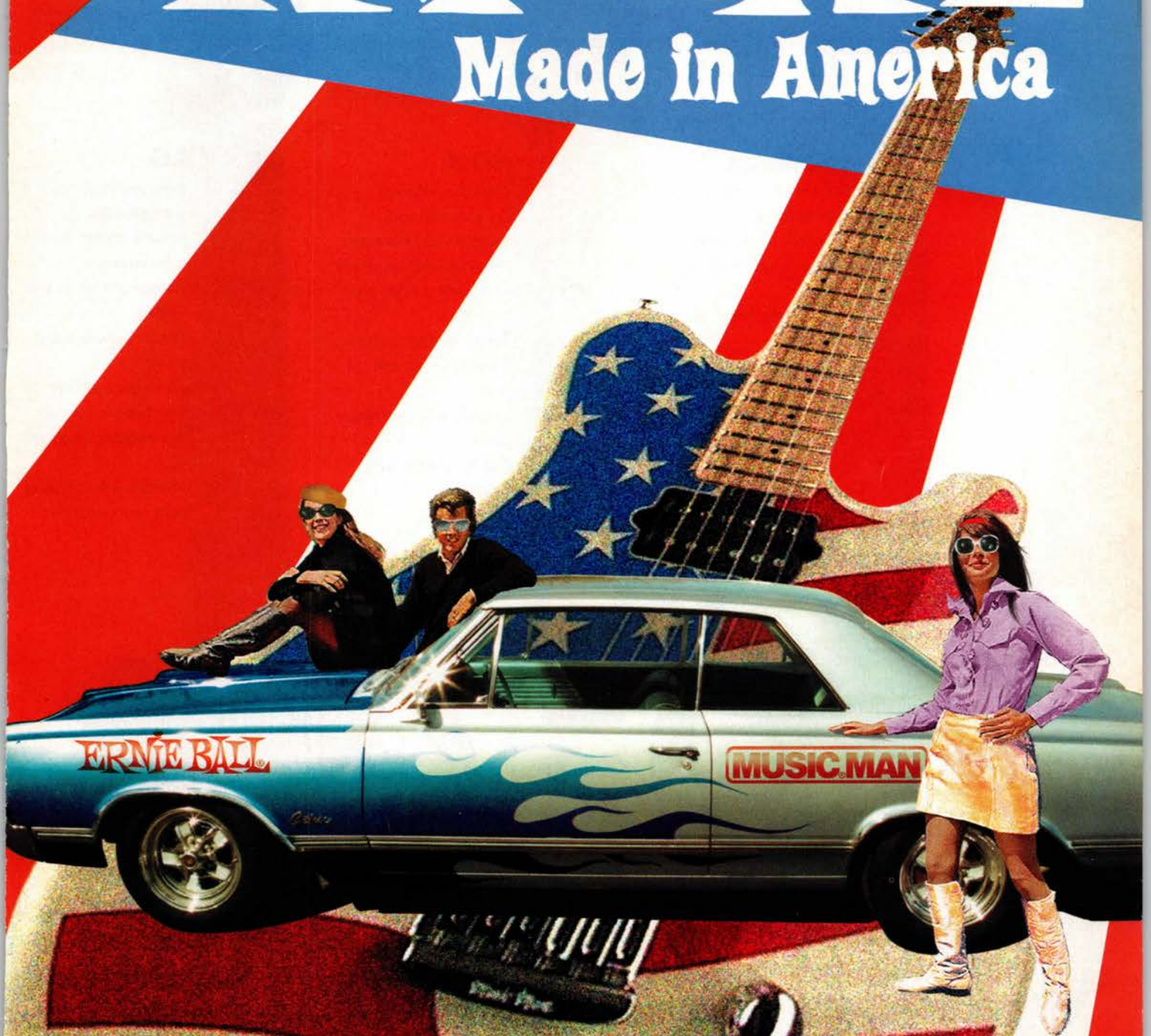
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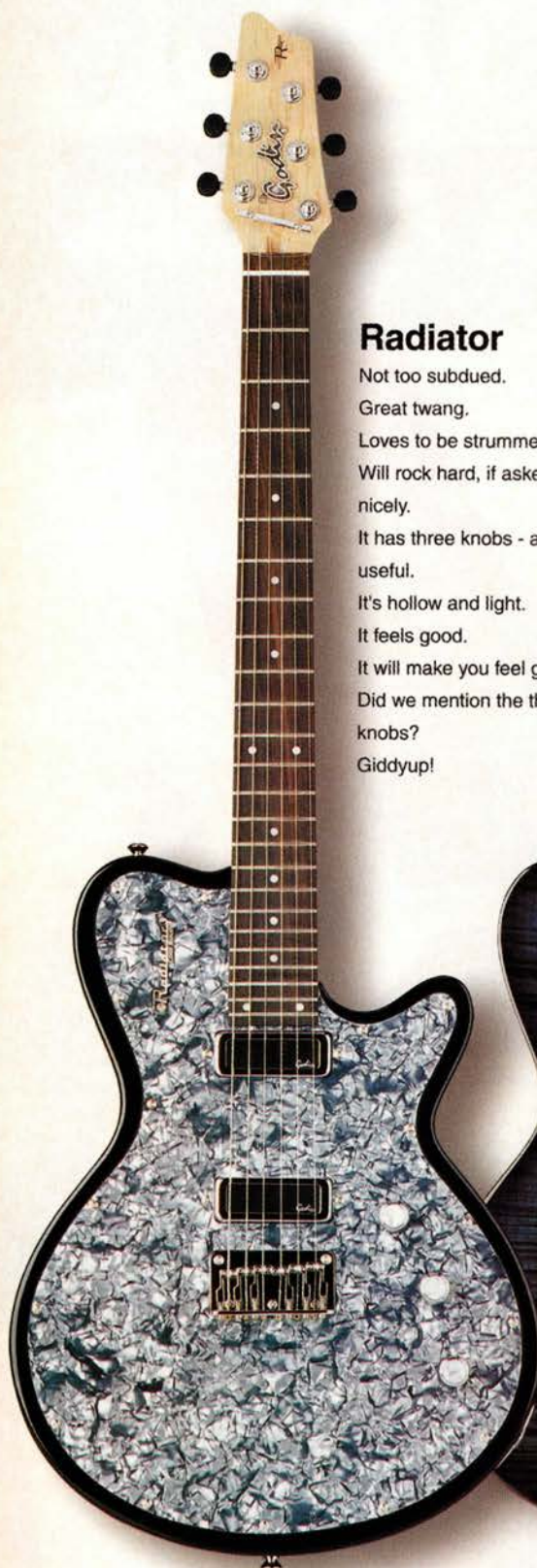
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Michael Molenda, Guitar Player Magazine

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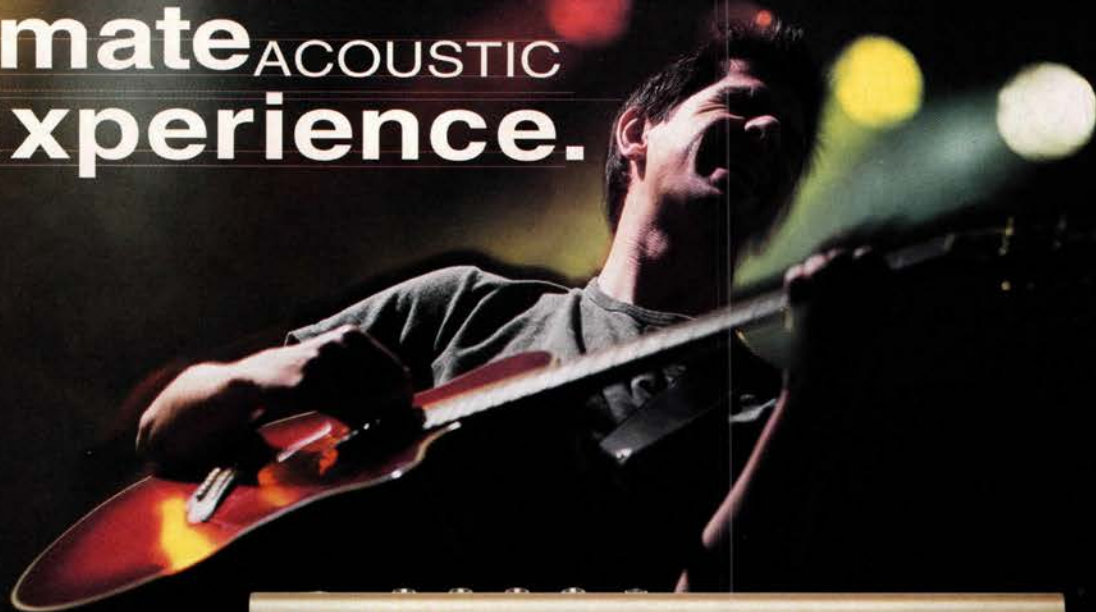
The GNX1 is feature-packed with 48 user and 48 factory presets, as well as Learn-A-Lick™ and a drum machine for rehearsing. Plus, the GNX1 contains the most powerful guitar processing engine ever developed, so you can create your sounds in 24-bit CD quality audio. No wonder the GNX1 received Guitar Player's Editors' Pick Award.

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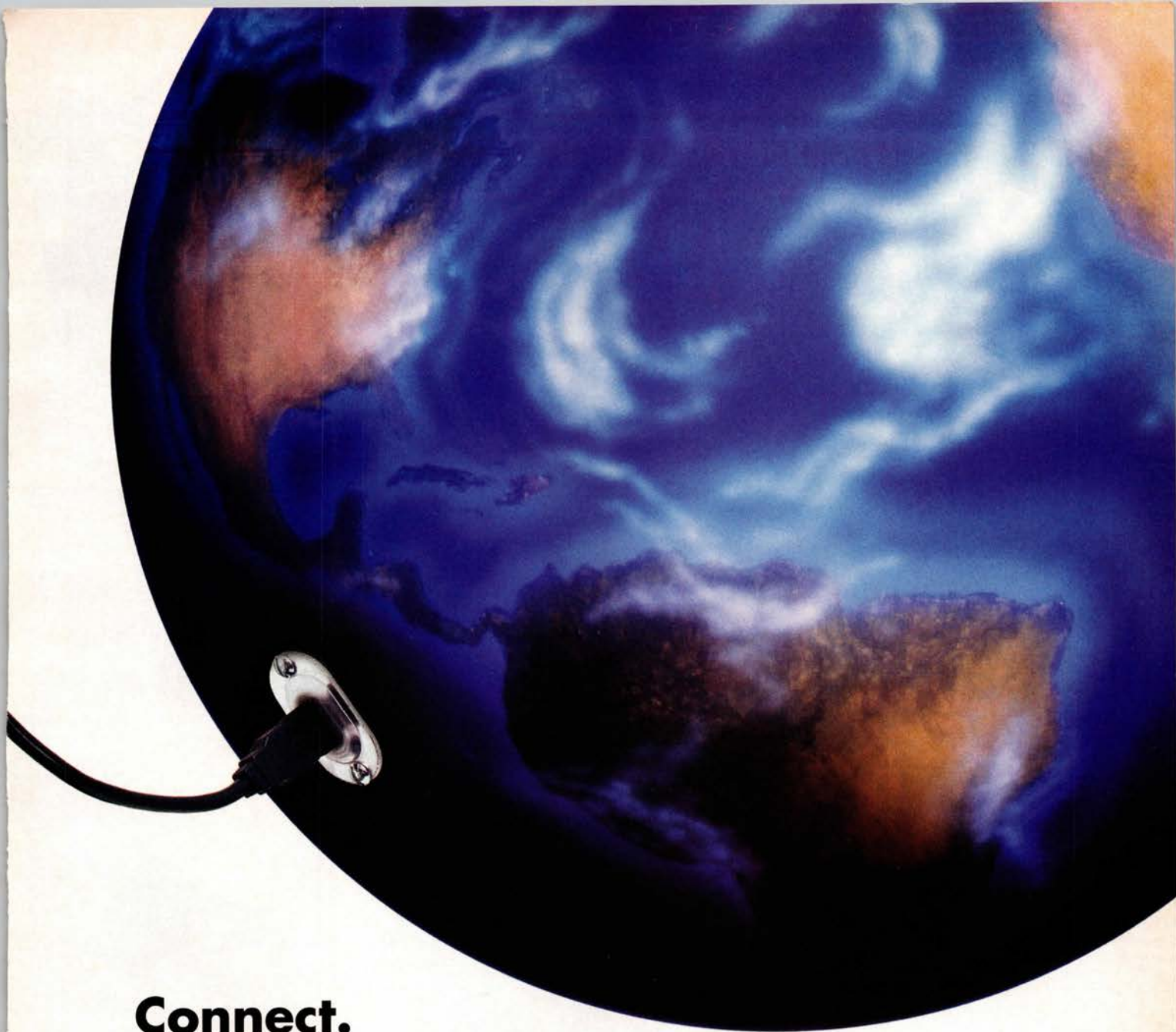
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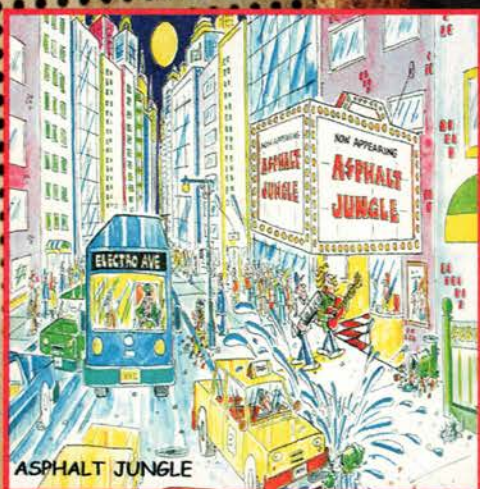
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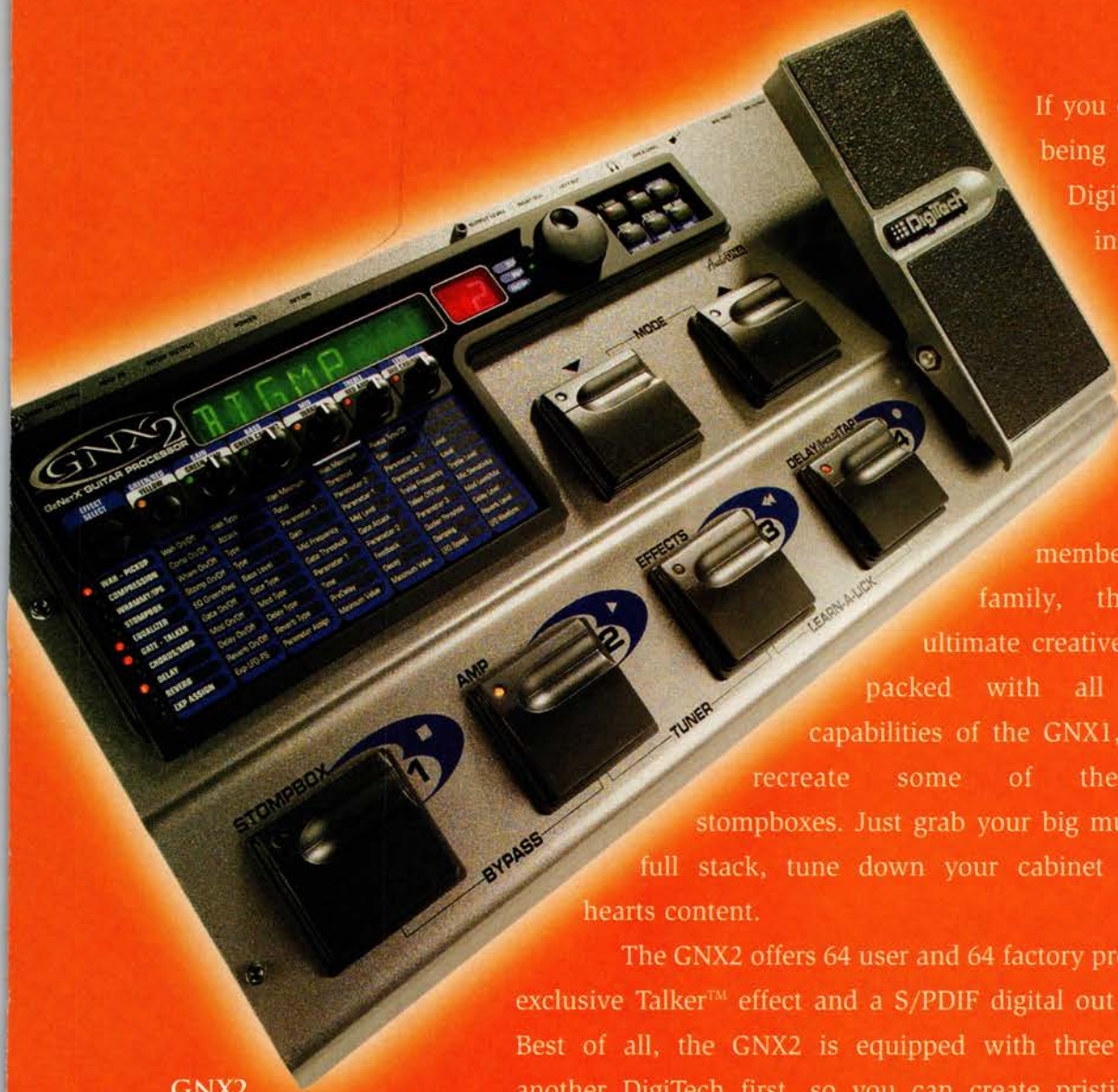
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Here, the Comanche is shown in honeyburst over a figured maple top with a pearlescent pickguard. The maple neck is treated with a polished gloss finish over a hand-rubbed gun-oil tint.

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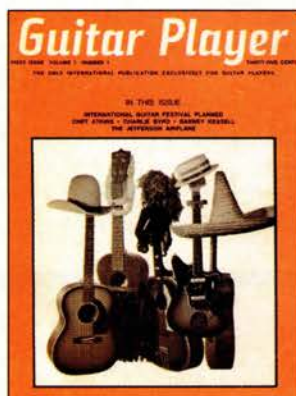
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86 SYSTEM OF A DOWN Full Metal Straitjacket

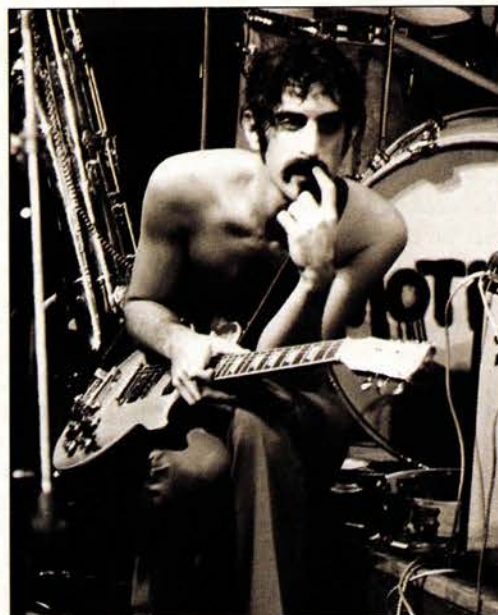
Daron Malakian reports on the role of guitar in his band's fusion of rock, rap, and rhetoric. Extra! Rick Rubin talks about producing System's new album, *Toxicity*. BY JUDE GOLD

96 COVER FEATURE Portraits of Genius

Bonus 35th Anniversary photo gallery! Peek into the creative spaces of '60s and '70s guitar heroes through the lens of famed producer Eddie Kramer. Check out Jimi Hendrix tracking *Electric Ladyland*, Jimmy Page strumming "Black Country Woman" in Mick Jagger's backyard, Keith Richards recording *Beggar's Banquet*, Ted Nugent soloing naked, and more.

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Soundhole Thirty-Five Years of Bliss

The seduction was relentless and tremendously successful—the Beatles, T. Rex, the Who, Mick Ronson, and other cool-looking guys holding fabulous guitars made sure of that. Long before I reached puberty, I knew I wanted to be a guitarist. But getting a handle on *how* to be a guitarist was problematic. My first guitar teacher hated rock music, and promptly taught me to lose interest in actually playing the instrument until high school. There, Kirk Griffin—a '50s-music zealot who played covers in a band called Greased Lightning—reinfected me with the guitar jones, and, once again, I was searching for enlightenment. Unfortunately, the jazz teacher I found at Gene's Guitar Shop in San Francisco threatened to douse my fervor for the second time. The chords and scales he was forcing me to prac-

tice sounded *nothing* like the noises my rock heroes were making. It was while waiting for yet another frustrating lesson that I stumbled upon salvation.

Sitting in a rack atop Gene's counter was *Guitar Player*. It was the December 1973 issue, and the cover showed Jeff Beck—all tough and cocky and under the spell of his music—leaning into some delicious bend. That photo encapsulated the sound I wanted to make, the bravado I longed to possess, and even the way I wanted to *look*. Reading the magazine was a transforming experience. I discovered new worlds of artistry and gear, and the articles provided me with an extremely useful new vocabulary—one that emboldened me to describe the things I wanted to learn to my teacher. And you know what? Although he was way more into Wes Mont-

gomery than Jimi Hendrix, he enthusiastically revealed the basic tools I needed to rock hard. I was ready to bury my guitar in the back of my closet, but *GP* inspired me to keep struggling. Gaining some facility and grace on the instrument was not easy, but all the sweat and bloody fingers have been repaid with countless moments of intense joy. And, today, while I can say that I've been occasionally disappointed by friends, family, work, and my own limitations, I've never been sucker punched by the guitar. It has given me nothing but bliss.

If you're also a longtime *GP* reader, I'm sure *your* story mirrors certain aspects of my own. For 35 years, *GP* has excited, educated, challenged, and, every once in a while, pissed off the guitar community. But after *inventing* the modern gear-mag format, it has



become the most respected and the most credible publication of its type. Through several editors and art directors—and numerous staffers and freelancers—*GP* has moved with the times, but it has *always* been a magazine for players who love the guitar. And I'm sure that 35 years further down the road, *Guitar Player* will continue to stand for all that is sacred about guitar, guitarists, and guitarcraft. After all, true love never fades. —MICHAEL MOLENDEN

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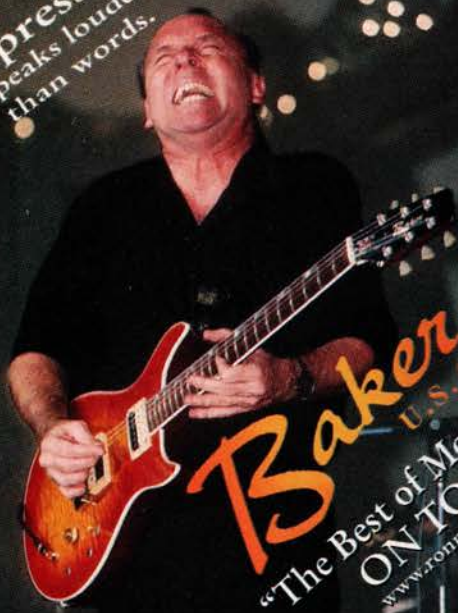
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No manual required: The MRS-1044's logical control surface makes it simple to record, edit and mix your songs. Large, logical controls and clear displays make it quick to get around with no learning curve. But just in case, the owner's manual it ships with is brilliant.

Bonding experience: Working with the MRS-1044 feels like working with tape. But each of its ten tracks is supported by ten virtual tracks. Auto punch and "easy bounce" allow you to combine and comp tracks with no generation loss. Then there's the familiar scrub control that lets you locate precise edit points with your ears. Scene memory and point markers make it even easier to get around.



It's a bridge: We're talking full MIDI capabilities together with digital audio. There are programmable stereo drums and bass on their own tracks. Their sound — *real*.

Personal effects: Process and sweeten the mix with legendary Zoom 24-bit digital effects, including EQ, Compression, Reverb, Chorus and even VAMS guitar amp modeling. There's also dedicated EQ on every channel.



It's well connected: The MRS-1044's open design provides enough ins and outs to satisfy any session. Phantom powered XLR balanced, 1/4 inch unbalanced inputs, stereo RCA analog outs, S/PDIF Optical out, MIDI and a slot for add-in SCSI and USB! No kidding.

Zoom audio quality: The MRS-1044 gives you Zoom's legendary audio quality with remarkably smooth, clean 24-bit A/D and D/A converters and 44.1 kHz bit resolution.

More questions? Obviously there's more than we're telling you here but we think we've already got your attention. With the MRS-1044 all you'll need is inspiration. Good luck.



The Zoom MRS-1044 MultiTrak Recording Studio

For more about Zoom, click to www.samsontech.com or email sales@samsontech.com • ©2001 Samson

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Feedback

Chet Atkins

Thank you, *Guitar Player*, for a sweet walk through the life of a true 6-string master ["Giant," Nov. '01]. Not only was Chet Atkins the real deal in a landscape of egotists, he was also a gentleman. Just like Hendrix and a small handful of others, his like won't soon pass this way again. That I got the chance to see him perform (that word doesn't suffice)—that indeed he was even here at all—is testament that some higher grace sometimes decides to show itself in the form of a man and his music. Heaven just got itself one helluva guitar player.

Rick Stone
Anderson, CA

Thank you for the excellent article on my number one mentor, Chet Atkins. If I wore a hat, I would take it off for author Rusty Russell. His writing—along with the photographs—makes this a keeper. The title of the story, "Giant," says it all. Chet was my initial motivation when I strummed my first chord back in August 1956, and he has remained at the top of my mentor list throughout 45 years of playing. Years ago, I realized I could never be another Mr. Guitar, so I developed my own style based on his smoothness and finesse. I truly miss the gentleman. Again, thank you for the great article and a great magazine. I learn something new from each issue.

Greg Bruorton
Little Rock, AR

The beauty of the Chet Atkins photograph chosen for your cover is that he is playing a simple, first position C chord. Like Neil Young said, "One note is enough."

Mark A. Altman
Centreville, VA

Hope

It's important to find a ray of light to guide us through these blackened days. Please remember that music and other forms of art can inspire us and others to reach beyond our fears, our anger, and our sadness. We're not turning a blind eye or a deaf ear, we're encouraging enlightenment and levelheaded thought through the healing power of music, art, and entertainment. We

musicians should strive to comfort our nation—and the world—the best we can during these days of conflict.

John Lippi
Grand Rapids, MI

Bottom Feeders

Some of the best things in your magazine are all the quotes from guitarists at the bottom of the pages. They prove so much can be said in one sentence or phrase. I've loved your magazine since day one!

Rob Huston
Cridersville, OH

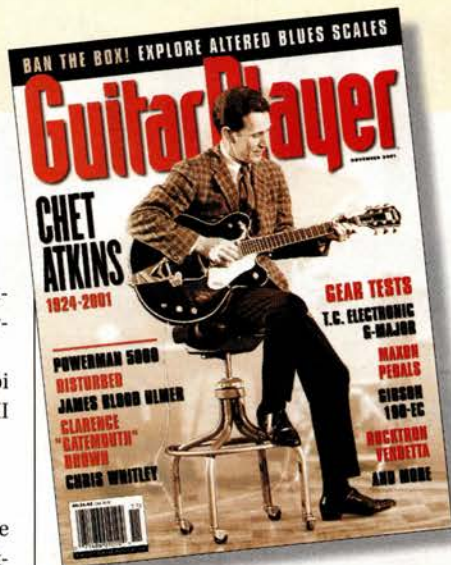
Welcome Back!

I left the ranks of *Guitar Player* readers a few years ago (after 20-plus years) because the magazine was imitating the look, feel, and content of some of your competition. *GP* started looking and sounding ultra-cheap, giddy, teenie-booper, poodle-headed, leather-clad, and trashy—not to mention being filled with crummy, all-noise, anti-God bands that try to look evil but just make you laugh. It was two years before I bothered even looking at the mag again. But lately I've noticed you've returned to your great old format for serious musicians: diverse contents, deluxe technique tips, great gear reviews, down-to-earth interviews of rising greats, oldies but goodies, and nice, professional layouts and graphics. Maybe I should've looked sooner, huh? I really appreciate your recent editions—Clapton, Atkins, and so on—and I'll be checking the stands regularly again.

Gary Hitch
Quebec City, Canada

Profiles

Thanks for leaving the Profile section unchanged. I like the magazine's recent modifications, but I would have missed the diverse coverage of artists such as Chris Whitley, the Assad brothers, and James Blood Ulmer [Oct. '01]. To me, knowing what goes on in a musician's head is more interesting than transcriptions and the latest gizmos. Not that I don't enjoy the tutorials and reviews, but I'm glad you didn't sacrifice the Profile section in



favor of more gear and tech articles. As the saying goes, "The best things in life aren't things." Thanks for keeping *Guitar Player* a well-rounded magazine about guitarists and ideas, as well as guitars and technique.

Lloyd Grotjan
Jefferson City, MO

OOPS!

Contrary to what was stated in our October '01 review of the Farnell EXP-K, the instrument was not equipped with Duncan Designed pickups, but, rather, Korean-made, high-output humbuckers.

In the September '01 Marshall factory tour, Jim Marshall himself caught a typo that eluded our otherwise sharp-eyed editors. In the feature's third paragraph, it should have stated that Marshall cabs have been constructed with fingerlocked joints since 1966—not 1996. Nice to know you're reading the mag so closely, Mr. Marshall!

Another embarrassing typo occurred in the November '01 "Setups of the Stars" piece on Trey Anastasio. No, his action at the 12th fret isn't set at 3.564 inches on the treble side and 4.564 inches on the bass side. As expressed by eagle-eyed Mick Van Vleck of San Jose, California: "Holy finger calluses, Batman! That action is even higher than SRV's." The actual string heights should have been printed as 3/64" and 4/64", respectively.

Address correspondence to Feedback, c/o *Guitar Player*, 2800 Campus Dr., San Mateo, CA 94403, or e-mail us at guitplyr@musicplayer.com. *GP* regrets that until the advent of the 40-hour workday we will not be able to answer every letter.

TOOLBOX*



ESSENTIAL INFO FOR GUITARISTS

FRETWIRE*

BRINGING RELIEF: Following the terror of September 11, musicians came together in various ways to offer their support. The *America: A Tribute to Heroes* telethon on September 24th drew more than 60 million viewers, and generated \$150 million—all of which went to the United Way September 11th Fund for families of the victims. **Eddie Vedder, Bruce Springsteen, Sting, Stevie Wonder, Neil Young, Limp Bizkit, Tom Petty, and Paul Simon**, among others, performed at the event, which was staged in New York, Los Angeles, and London, and was aired on all major networks. Meanwhile, a TNT tribute to John Lennon, originally scheduled for September 20, was rescheduled for October 2 and renamed, *Come Together: A Night for John Lennon's Words and Music, Dedicated to New York City & Its People*. Proceeds from the event—which featured **Dave Matthews, the Isley Brothers, Rufus Wainwright, Lou Reed, and Stone Temple Pilots**, to name a few—went to both the originally slated charities, the Violence Policy Center and the Brady Center to Prevent Gun Violence, as well as the American



> SETUPS OF THE STARS Pete Anderson

Pete Anderson is a man of many hats—which comes with the territory when you're on tour with country superstar Dwight Yoakam. Anderson's main ax—a Tom Anderson Hollow T Classic—has worn a fair share of different “hats,” as well. It started out with a stock chambered body, but Anderson later swapped it for a solid one to add more bite. Recently, he changed his mind and decided that an ash-topped alder body with sound chambers would give him a more lively sound. He also added a tremolo. Originally, he had a Fender American Standard Strat tremolo installed, but he ex-

changed it for a Fishman-made Tom Anderson tremolo (sans piezo pickups), which is kept floating with three springs so he can pull up on the trem arm. The tuners are stock locking Grovers, and, like all Tom Anderson guitars, the Hollow T has a self-lu-

bricating Graph Tech TUSQ nut that helps keep the strings from binding in the nut slots. Not surprisingly, the guitar's setup is a little out of the ordinary, with the treble strings a bit higher—at just over $\frac{4}{64}$ " from the 12th fret—than the bass strings, which are just under $\frac{4}{64}$ " high. The rosewood fretboard's compound radius is between 12" and 13", and the neck has just .008" of relief. The frets are vintage-Gibson size at .095" x .045", and the nut slots are cut so that the D'Addario strings (.010, .012, .017, .030, .042, .052) are .015" above the 1st fret.

Continuing the evolutionary trend, Anderson not only added a middle pickup to his Hollow T, but he also went through several pickup models. He finally settled on a hum-canceling DiMarzio Virtual T for the bridge position, and Virtual Vintage 2.2s for the neck and middle positions. The three pickups get progressively higher from bridge to neck: the bridge unit is $\frac{2}{32}$ ", the middle is $\frac{3}{32}$ ", and the neck unit is $\frac{4}{32}$ " high. The pickups are switched via a standard 5-way switch, and the tone control is a push-pull pot that combines the neck and bridge pickups when pulled.

—GARY BRAWER, brawer.com

> CUTTING EDGE Digidesign DigiStudio

Digidesign's Pro Tools dominates the world of pro-level digital recording, and now the company is extending its influence into cyberspace with DigiStudio—an Internet-based tool that allows Pro Tools users from the remotest corners of the earth to collaborate on recording projects. While the concept of uniting musicians in a virtual recording studio isn't new, DigiStudio is notable because it pairs the audio power of Pro Tools with the know-how of the Rocket Network—the company that pio-

neered Web-based collaboration back in 1995.

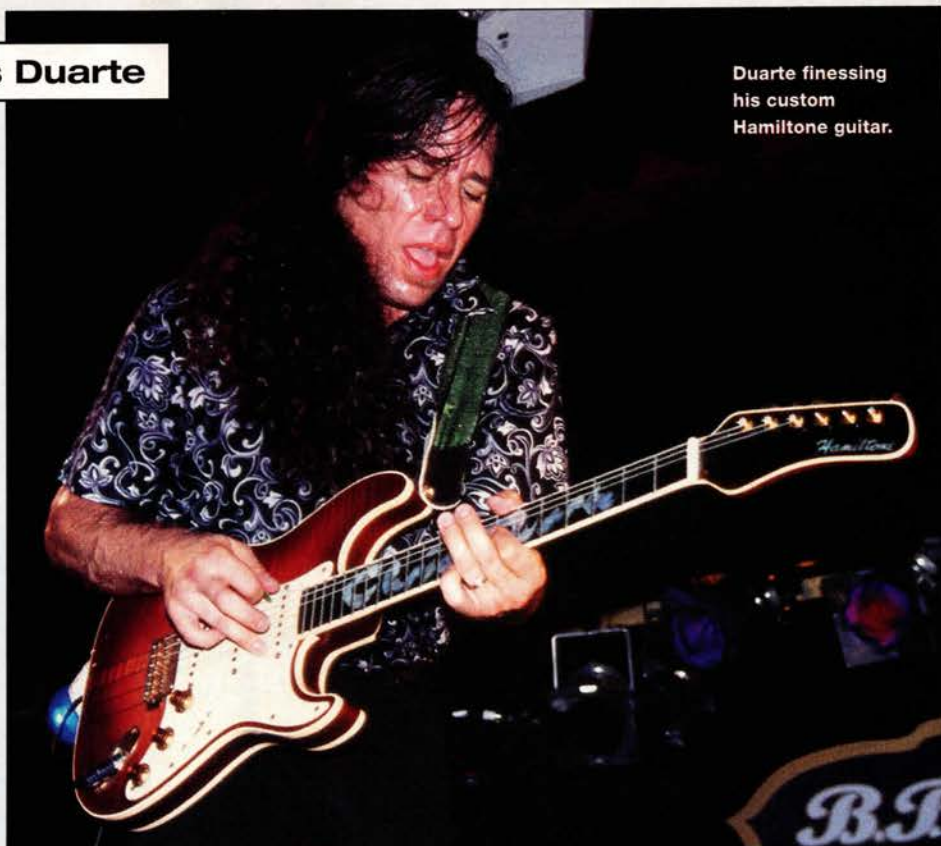
As a part of the new Pro Tools 5.2 upgrade (free to registered 5.1 users at digipronet.com), DigiStudio allows session mates to exchange mono, stereo, or multi-channel surround tracks via a central-server network that mirrors project data to each party's hard drive. Even cooler, you can also transfer playlists, control settings, automation preferences, and plug-in info. Bonuses include video transfer, selectable file compression, and instant messaging.

> LIVE WIRES Chris Duarte

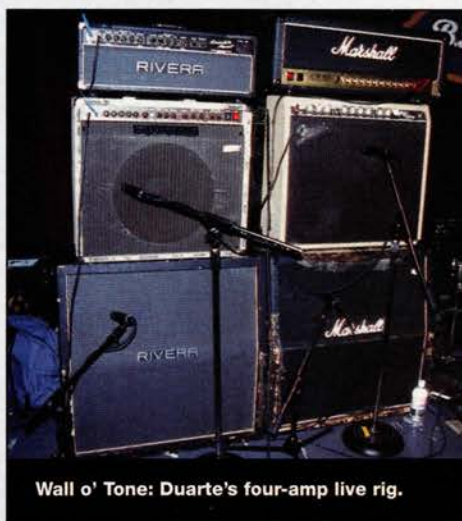
Touring in support of his latest album, *Love Is Greater Than Me* [Zoe], Texas bluesman Chris Duarte employs several amps and an array of stompboxes to crank out classic and modern tones. He uses Monster Cable to route his guitars—his mainstay '63 Strat, a custom-built Hamiltone, and an Epiphone Les Paul, all strung with GHS Boomers (.011-.050) and plucked with Dunlop .88mm Tortex picks—to a pedal-board and four-amp rig. His pedals include Roger Mayer Voodoo-Vibe and Octavia boxes, a César Diaz Texas Ranger Treble Booster, a Boss DD-3 digital delay, a Boss CE-2 chorus, a Boss DS-1 distortion, a SignalFlex SF-DAB Deluxe A/B box, and a Boss TU-2 tuner connected to the A/B box's auxiliary jack.

The SignalFlex's A channel is sent to a 100-watt Marshall Dual Reverb head (used on the 50-watt setting) that drives a Marshall 1960A 4x12 cabinet loaded with 25-watt Celestions. Channel B drives a Rivera Chris Duarte signature model combo with one 15" Electro-Voice speaker. Duarte's signature Rivera is then connected (in series) to a 100-watt Rivera KnuckleHead top (which drives an Electro-Voice-equipped Rivera 4x12 slant cab) and a Fender Vibro-King. The signal routing is accomplished by connecting the second input of the Rivera combo to the KnuckleHead's first input, and then linking the KnuckleHead's second input to the Vibro-King input. For leads, Duarte stomps on the DS-1, and thunders through all four amps at once.

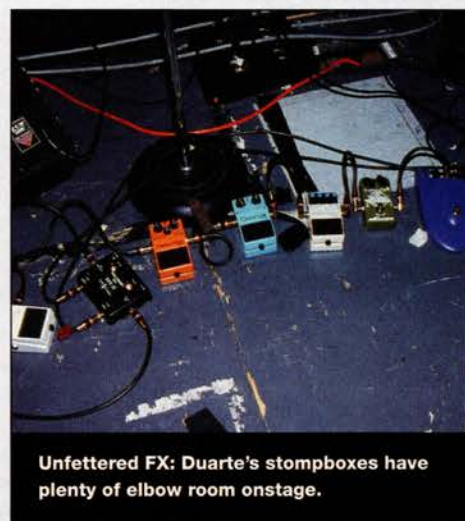
—LISA SHARKEN



Duarte finessing his custom Hamiltone guitar.



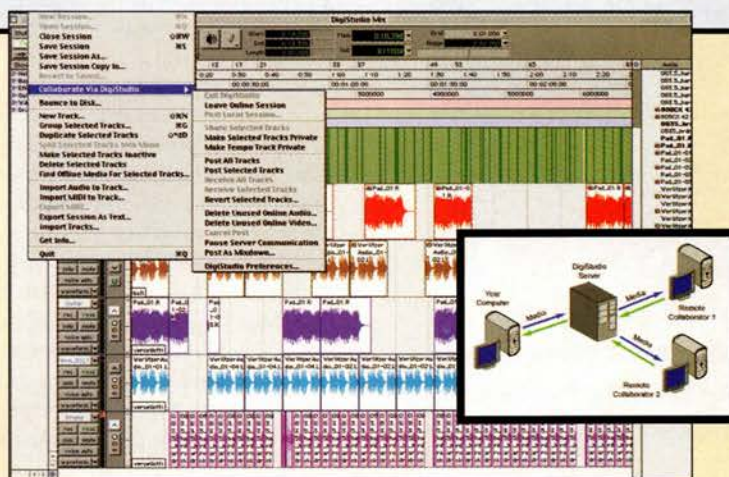
Wall o' Tone: Duarte's four-amp live rig.



Unfettered FX: Duarte's stompboxes have plenty of elbow room onstage.

To get a taste of DigiStudio, you can try it out in a free public session, contribute to others' projects by paying a one-time Pro User fee of \$29.95, or purchase a private account (which ranges from \$10 to \$1,200 per month, depending on your transfer and storage needs). DigiStudio is currently only supported on Mac-based Pro Tools TDM systems, but TDM Windows and Pro Tools LE support is in the works. And digiprnet.com offers other cool services to users of *all* platforms, such as tappable talent pools, Pro Tools-equipped studio listings, and sound-effects downloads.

—SHAWN HAMMOND

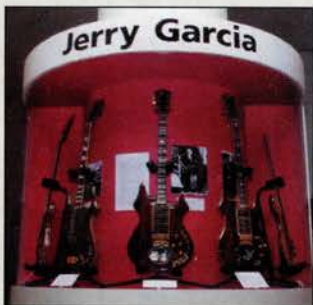


TOOLBOX*

>>> ESSENTIAL INFO FOR GUITARISTS

FRETWIRE*

Red Cross, the September 11th Fund, the International Association of Firefighters, and the National Organization for Victim Assistance. In a separate effort, **Paul McCartney** headlined **Live Aid 2**, held at New York's Madison Square Garden on October 20. At press time, the **Who**, **Bon Jovi**, **Melissa Etheridge**, and the **Goo Goo Dolls** were confirmed to perform, while **Eric Clapton**, **Lenny Kravitz**, **David Bowie**, and the remaining members of **Led Zepelin** (**Robert Plant**, **Jimmy Page**, and **John Paul Jones**) were among those also invited to participate. A little further south, **Styx**, **REO Speedwagon**, and **Journey** assembled for *Volunteers for America*—two concerts, one October 20 in Atlanta, and one on October 21 in Dallas. **Lynyrd Skynyrd**, **Bad Company**, and the **Edgar Winter Group** also played the Atlanta gig, while **Survivor**, **Kansas**, and **Eddie**



Money played in Dallas
GRATEFUL GUITARS: The Rock and Roll Hall of Fame and Museum in Cleveland recently put

> HEROES John Cipollina

He was one of the psychedelic cowboys that molded peace and love and "enhanced" consciousness into the San Francisco Sound. But John Cipollina was far more than a hippie riffmaster. He was also a classically trained guitarist and pianist, a luthier, an electronics buff, and a tireless ambassador of rock and roll. After gaining fame with Quicksilver Messenger Service from 1965 to 1970, Cipollina never stopped spreading the musical seeds of the Summer of Love. His subsequent bands—such as Copperhead, Terry and the Pirates, and the Dinosaurs—didn't bring bountiful commercial rewards, but the workaholic guitarist always gigged incessantly. In his forties, though crippled by asthma, emphysema, and bone deterioration in his hips, Cipollina still refused to give up the stage—he completed more than 100 club dates and a tour of Greece with Nick Gravenites before succumbing to heart failure at 45 in 1989.

Cipollina's prized early '60s Gibson SGs were seriously modified and transformed into works of art by the guitarist, who hand built his first instrument—an electric bass for Quicksilver's David Freiberg—in 1964. His stereo amp rig was also exotic. He wired two Standels to output low frequencies, a Fender Twin to produce the highs, and a Fender Dual Showman to power six Wurlitzer horns that dispersed 3kHz—his favored EQ boost. A self-designed pedalboard controlled the Showman, an unknown reverb



"When I heard Mickey Baker play 'Love is Strange,' I was hooked," said Cipollina. "I was completely awed by the imagery surrounding the electric guitar. It sounded so tough and so cool."

device, an Astro Echoplex, a Standel Modulux, a Maestro Fuzz, and a Vox wah.

"I consider myself an electronic musician," said Cipollina in the Jan. '73 *GP*. "And I really believe that electronics *is* music. Electronic effects, when added carefully in context to a mood or chord change, can create another facet to the music. I'm aware that my love for electronic gadgetry has shaped my playing. The trick, however, has not been figuring out how much I can use these effects—it's learning how to use them just a little bit."

—MICHAEL MOLENDRA

> CLASSIC RIFFS

Joe Walsh on "Funk #49"

Before he was an Eagle or a solo artist, Joe Walsh first made a name for himself with the James Gang—a rockin' power trio out of Cleveland. A perfect example of Walsh's playing with the James Gang is his ascending intro to "Funk #49" (from 1970's *Rides Again*), on which he bends the hell out of a bunch of notes before crashing into one of the funkier, most recognizable riffs in rock. Walsh came up with the riff about a minute before the first take, and the second take is the one immortalized on tape.

The song's second riff—the one that takes the song out of the free-for-all percussion section in the middle—was also developed on the fly.

"The James Gang was a jam band, and in the early days before we wrote our own material, we'd take the skeleton of a song, and just open up the middle part," he says. "Between the first verse and the last verse, we would play our own stuff. That kind of spontaneity carried over when we wrote our songs."

Recorded in the winter of 1969, in Studio A at L.A.'s Record Plant, "Funk #49" featured Walsh on a mid-'60s Fender Tele that he rewired himself. "I didn't know what I was doing," he remembers. "So I couldn't tell you what was different about it. I was just going for a unique sound or effect." He plugged straight into a stock, pre-CBS Fender Champ that producer Bill Szymczyk miked with a Neumann U67 and a Shure SM57.

"Nobody can believe it, but I got a lot of my early guitar sounds



Walsh wailing on a Les Paul in the '70s.

that way," he says. "I like the Champ because that little 8" speaker moves in and out a lot, which lets you lay down plenty of raw power to tape. A Champ sounds much more in your face than a 100-watt Marshall turned up all the way. A Marshall's speakers handle so much power that they hardly move!"

Walsh left the James Gang soon after *Rides Again* to form Barnstorm, after which he embarked on his solo career. Over the years, he has most often played "Funk #49" with a Strat, and, these days, he usually plugs into a pair of 18-watt Marshall 1958 2x10 combos modified by Mike Zaite (a.k.a. Dr. Z). Besides that, Walsh has always stuck close to the original when playing the tune live, and he says the feel is all up to the drummer. "If the drummer understands what [James Gang drummer] Jimmy Fox did, then we can pull off the song. If not, I have to get other people in the band to bang on things."

—LAURA SWEZEY

* STUDIO LOG

Tracking "Take It or Leave It"



Album: *Is This It* [RCA]
by the Strokes

Part: Rhythm tracks

Guitarists: Nick Valensi and Albert Hammond, Jr.
Guitars: Epiphone Riviera with Gibson P-94 pickups (Valensi) and Fender '85 reissue '72 Strat and Gibson Les Paul Junior (Hammond)

Amp: Fender DeVille ("Albert and I tend to use the same amp, effects, and strings," says Valensi.)

Effects: Visual Sound Jekyll & Hyde Ultimate Overdrive

Strings: Thomastik-Infeld George Benson Series, gauged .012-.052. ("We hit the strings pretty hard," says Valensi, "so the thicker gauge stops us from breaking them all the time. Also, thick strings make you feel tougher—you go for a bend and you have to *work* for it.")

Tuning: Standard

Creative Concept: "Julian [Casablancas, vocalist] comes in with the songs and ideas for all the guitar parts," says Hammond, "but everything really happens in the rehearsal room. That's where we test the parts, try different tones, and figure out what works. Nick and I are free to develop things further, but Julian is a great songwriter, so if he says something sucks, I trust him. The goal is to have the *band* sound cool—not just one person—so we make sure that we're all playing great parts that work together to support the song. For example, I always use the middle pickup on my Strat, but when we were trying out sounds for "Take It or Leave It," I put on the neck pickup and everyone loved that it produced this Rhodes-keyboard-like tone. I play the high-pitched stabs on the song, and I just added a touch of the Jekyll & Hyde for some sizzle, and then played as intensely as I could."

"For my parts—the loud chords—I actually used Albert's backup guitar, which is a Les Paul Junior," explains Valensi. "I did a take or two with my Riviera, but it just wasn't aggressive enough. When I plugged in the Junior and cranked up the DeVille, though, it was immediately balls-to-the-walls. I just added the Jekyll & Hyde to sound a bit meaner. We work out parts in a kind of minimalist way, so that you can hear every line, but there wasn't really a lot of discussion about this track. Our stuff isn't 'concept music'—we basically go in and capture the way we play live on tape."

—MICHAEL MOLENDRA

TOOLBOX*

> > > ESSENTIAL INFO FOR GUITARISTS

FRETWIRE*

five guitars belonging to the late Grateful Dead leader **Jerry Garcia** on display in its front lobby—allowing anyone, not just those who pay admission, to see them. The guitars, custom-made for Garcia—who was inducted to the Hall of Fame in 1994—are on loan from Grateful Dead Productions. They include three designed by Doug Irwin (Tiger, Rosebud, and Headless), as well as two designed by Steve Cripes (Lightning Bolt and Top Hat). Also on view in the museum lobby are **Muddy Waters'** red Fender Telecaster, **Phil Everly's** 1963 Gibson acoustic, and **Stephen Stills'** 1960 Gretsch 6120. . .

CAMDEN CALLING: The Proud Gallery, in northern London's hipster-haven of Camden Town, was recently host to a photo retrospective of the **Clash**. Both **Joe Strummer** and **Mick Jones** were on hand for the opening of the exhibit. Running from September 26 to November 18, the display also included more than 300 photos of the seminal punk band taken by photographer and longtime friend of the band **Bob Gruen**. Taken between 1976 and 1982, the images include live shots, as well as pictures of the band schmoozing with the likes of **Chrissie Hynde** and **Johnny Rotten**. —EMILY FASTEN

> PAWNSHOP PRIZE Lab Series L7

Ask guitarists what they think of early solid-state amps, and the response will likely be, "They suck." End of story. Solid-state amps got off to a sad start from a tone and reliability standpoint, but Gibson's Lab Series division launched a line of amps in the late '70s that sounded great, had hip features, and were reliable to boot.

As Gibson stated in 1978: "With the help of electronics experts at Moog, guitar experts at Gibson, and hundreds of musicians—including Ronnie Montrose and Les Paul—we designed a very playable amp for the working musician." It wasn't an exaggeration. Even B.B. King, who started playing an L5 2x12 model in the early '80s, remarked, "My Lab Series amp takes all the bumps, and still gives a smooth performance."

There's no doubt that this tattered model L7 has taken some bumps, yet its owner—*Guitar Player* associate editor Matt Blackett—reports the amp has worked flawlessly on hundreds of gigs since he purchased it secondhand in 1983. The 100-watt, 4x10 reverb combo still sounds surprisingly good, and its features are hip even by today's standards. A quick rundown shows two independent channels, an effects loop, a courtesy outlet, and a unique EQ system on channel 2 that features active midrange and treble controls, a Frequency control (100Hz-6.4kHz), and a unique Multifilter knob that enhances presence without adding excess treble. Global functions include a variable compressor and a master volume.



The L7's Hi and Lo inputs are designed to deliver rich clean sounds with high- and low-output pickups, respectively. But you can get gnarly, tube-flavored distortion from this amp by running a hot humbucker or P-90 into the Lo input of either channel. The L7 delivers rock-approved lead/rhythm tones and great feedback in this mode, and, unlike many 100-watt solid-state amps, it's *very* loud. Turn up the master, and the four Mexican-made 10s bark like they're being smacked with 100 watts of tube power. You can tame the level without neutering the ballsiness by dialing in a bit of compression. Turning up the compression also produces deliciously juicy slide tones.

Why the Lab Series amps failed is a real head scratcher—especially when you consider their use by guitarists such as B.B. King, Ty Tabor, and Allan Holdsworth. Labs still stand out as possibly the best sounding and most reliable solid-state amps ever made, and you should be able to reel one in for around \$350. A super deal. —ART THOMPSON

> PERFORMANCE NOTES **Staind**

While watching their third album, *Break the Cycle* [Elektra/Asylum], climb to number one on the Billboard charts, guitarist Mike Mushok and his band Staind have left their mark on hundreds of stages around the world—most recently as headliners alongside Stone Temple Pilots on the Family Values 2001 tour.

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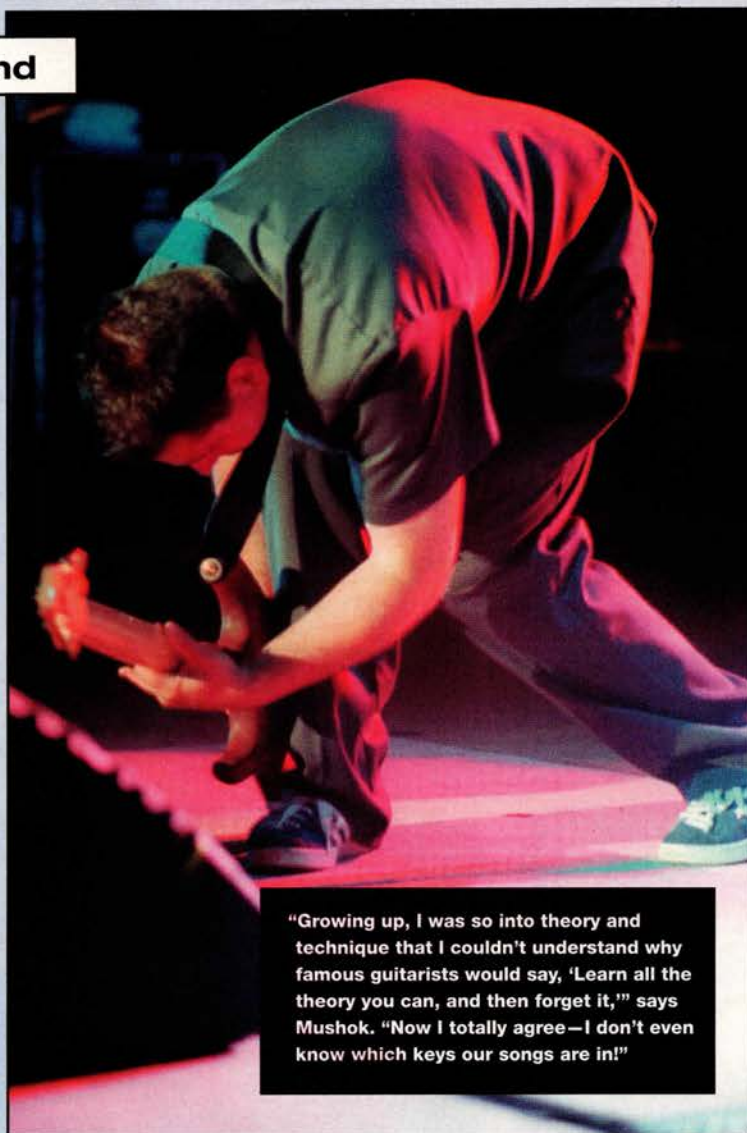
Does using so many alternate tunings pose any problems?

The most common tuning I use is $A\flat$, $D\flat$, $A\flat$, $D\flat$, $G\flat$, $B\flat$, and the problem with regular-scale guitars is that you can't get enough tension in the strings when you tune that low—they're like rubber bands. So I had Ibanez build me some 28"- and 30"-scale baritone versions of their S Series guitars, and I put .014-.075-gauge strings on them. In fact, the sixth string is a bass string, which wouldn't fit through the tuning peg, so I had to have the hole drilled out. I also have a couple of Novax baritones with fanned frets. They feel kind of weird at first, but you get used to them fast, and they help the guitar intonate better when you're tuned down several steps.

Tone-wise, are there any challenges with tuning so low?

Well, I discovered you need a string-through-body design in order to get enough sustain from the guitar. And, for a while, I was using a Rivera Los Lobottom subwoofer because I thought it would bring out the most in my guitar. And, by itself, it did—it sounded *incredible*. But, with the band, a lot of my chords would mix with the bass and create this strange oscillation that made it difficult for Aaron [Lewis, lead vocalist] to sing. It became clear that only one of us should hold down *that* much low end, and I wasn't going to ask Johnny [April, bassist] to change his whole playing style to accentuate higher notes. So I switched back to regular 4x12 cabs.

—SHAWN HAMMOND



"Growing up, I was so into theory and technique that I couldn't understand why famous guitarists would say, 'Learn all the theory you can, and then forget it,'" says Mushok. "Now I totally agree—I don't even know which keys our songs are in!"

> LEARNING CURVE

Marty Friedman's Electric Guitar Day One

Considering Marty Friedman's history as a shredder with Megadeth and Cacophony, it's somewhat surprising to find him outlining the most basic details of guitar playing on the youth-targeted *Electric Guitar Day One*. However, Friedman pulls it off admirably, and in a very straightforward and encouraging manner. In fact, he is so comfortable and conversational that you'll feel like you're getting a 90-minute, one-on-one pep talk/tip session with a star.

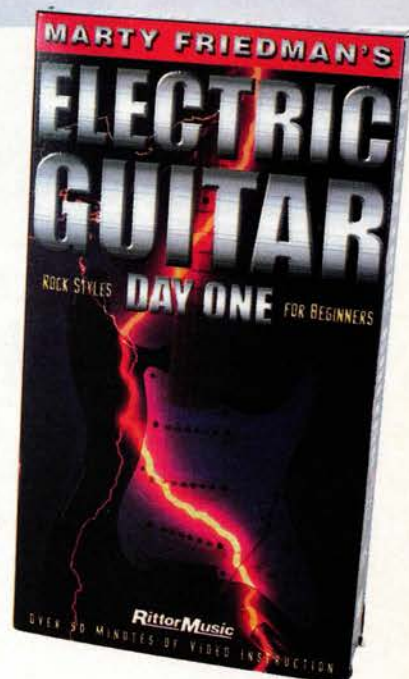
Some of the many topics Friedman covers include changing strings and tuning, amp-buying tips, effects types and uses, learning songs by ear, getting the most out of practice

time, jamming with friends, getting a band together, and basic scales, chords, progressions, and lead patterns.

Aside from a few debatable generalizations (such as "Keep your volume and tone controls on 10 all the time" and "Major scales don't sound cool and aren't inspiring in rock") and several roguish remarks (such as "More gain equals less chicks"), *Electric Guitar Day One* offers a gold mine of info for the aspiring young rock or metal guitarist.

Rittor Music (dist. by Hal Leonard), 7777 W. Bluemound Rd., Milwaukee, WI 53213; (800) 637-2852; musicdispatch.com.

—SHAWN HAMMOND



CRITICS APPLAUD...

AVT150

"HATS OFF TO MARSHALL
FOR A SPARKLY, CRYSTAL
CLEAR CLEAN CHANNEL..."

"EVEN WITH ITS CLEAN
SOUNDS AND TWO
DELICIOUS OVERDRIVE CHANNELS, THE ACOUSTIC
SIMULATOR CHANNEL REALLY PUTS THE ICING ON THE CAKE."



"...THE TONE IS FAT
AND DEFINED
WITH A QUICK,
PUNCHY RESPONSE
AND A TIGHT
LOW END."

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Marshall **VALVESTATE** AVT

New Gear

By Emily Fasten



ESP

Southpaws will appreciate ESP's introduction of the EX-100LH, H-100LH, H-201LH, M-50LH, M-201LH, MV-100LH, MH-100LH, and MV-200LH (\$299-\$649)—models that were previously available only for right-handed players. ESP, 10903 Vanowen St., Unit A, North Hollywood, CA 91605; (818) 766-2097; espguitars.com.

AMERITAGE

The Nouveau Weight-Less Case line (\$350-\$450) offers the same look as other Ameritage cases, with exterior sides constructed of 6-ply hardwood veneer, heavy-duty brass hardware, and padded handles. Unlike the originals, however, the Nouveaus feature a three-part urethane moulding system for maximum shock absorption. In addition, they have foam exteriors that are finished in UV-protected DuPont Cordura Plus fabric. The interior surfaces are velour lined, and the cases also

include backpack straps and accessory pockets. Ameritage, dist. by GWW Group; Box 498; Elkhorn, WI 53121; (292) 723-1480; gwwcases.com.

1. MARTIN

Martin introduces two signature models: The HD-40MK Mark Knopfler Signature Edition dreadnought (\$4,999, pictured) features solid East Indian rosewood back and sides, a bookmatched Italian alpine spruce top, scalloped X-braces, a black ebony fretboard, diamond-shaped pearl soundhole inlays (inspired by an 1840s

Martin), and Knopfler's inlaid signature between the 17th and 20th frets. The D-16BH Beck Hansen Signature Edition (\$2,950) has a traditional dreadnought shape, but a thin, shallow body. This guitar features East Indian rosewood back and sides, a Sitka spruce top, a Spanish cedar neck with an oval profile, and a hybrid of A-frame and scalloped X-bracing. It also has chrome tuners,

vintage-style abalone inlays, and Beck's inlaid signature between the 19th and 20th frets. A portion of the proceeds from sales of the D-16BH go to the World Literacy Campaign.

Martin Guitar Co., 513

Sycamore St., Nazareth, PA 18064; (262) 658-1644; martinguitar.com.

2. PRO PICK

Designed to eliminate "pick lag"—the time it takes standard flexible picks to



IBANEZ

The AEG10TRS Acoustic Electric (\$420, pictured) has an AE Grand Concert body, a spruce top, mahogany back and sides, and a rosewood fretboard and bridge. It also features a Fishman SoniCore pickup, an AEQ-SS Shape Shifter EQ, chrome die-cast tuners, and a transparent red sunburst finish.

The RG421 (\$629)—the first RG guitar with a fixed bridge—is available in either black or royal blue, and it features a basswood body, V7 and V8 humbuckers, and a two-octave Wizard II maple neck with a rosewood fingerboard and jumbo frets. **Ibanez**, 1726 Winchester Rd., Bensalem, PA 19020; (215) 638-8670; ibanez.com.



MAVEN PEAL

The new 30-watt Zeeta amplifier (\$4,100 combo; \$3,300 head) has a signal path similar to a tweed Deluxe, but offers exclusive Sag and Wattage controls. The hum-eliminating Sag circuit allows you to vary the amount of power-amp distortion. The Wattage control permits operation between 1 and 30 watts, so you can overdrive the power amp at any volume level. Zeetas also feature finger-jointed pine cabinets, handwired circuitry, multiple-power-tube compatibility (KT66, EL34, or 6L6), and either a Celestion Vintage 30 or G12H speaker. **Maven Peal**, 1270 Peck Hill Rd., Plainfield, VT 05667; (802) 456-1607; mavenpeal.com.

straighten after hitting the string—Pro Picks are constructed of an aircraft-aluminum alloy (\$1 each; 12 for \$10) or polished brass (\$1.50 each; 12 for \$15) using patent-pending Teflon processing. They feature a textured grip, and reportedly deliver bright tones that are less brittle than those produced by most metal picks. **Pro Pick**, Box 1506, Culver City, CA 90232; (888) 606-7771; propickmfg.com.



2

signed to last longer than traditional steel-core strings—thanks to electrochemically-matched materials that eliminate corrosion arising from moisture and perspiration. In addition, the “sheathed ends”—which are removed after stringing—purportedly “prevent recoil of the highly tempered windings” during storage and installation. **Rohrbacher Technologies**, 10 Woodland Rd., Bordentown, NJ 08505; (609) 298-3915; rohrtech.com.

3. ROHRBACHER

Rohrbacher's Low Tension titanium acoustic guitar strings feature several patent-pending innovations, and are available in Phosphor Bronze Wound (\$19.50) or Nickel Wound (\$29.50) sets. Their titanium-alloy cores are de-



3

4. VERSOUL

The Swan semi-hollowbody (\$4,950 with hardshell case) features a laminated-maple body, a mahogany neck, and an ebony fretboard. It also sports Grover Imperial tuners, a Gotoh Tune-o-matic-style bridge with an ebony base, a

Bigsby tremolo or Versoul tailpiece, and single-coil or humbucking pickups. Cosmetic appointments include 23-carat gold leaf inlays, and an amber-colored nitrocellulose lacquer finish. **Versoul**, dist. by Westwood Music; 1627 Westwood Blvd.; Santa Monica, CA 90024; (310) 478-4251; versoul.com.



New Gear



BRIAN MOORE

From the Brian Moore Custom Shop comes the limited-edition C-55P (\$2,995). Features include gold hardware, Seymour Duncan pickups (an Alnico II neck and a JB bridge), an RMC piezo pickup, and an ebony and copper, Black Saturn fretboard inlay by Ray Memmels. **Brian Moore Guitars**, Box 540, LaGrangeville, NY 12540; (845) 486-0744; brianmooreguitars.com.

5. SABINE

Sabine's new rackmount tuners—the RT-7000 (\$220) and RT-7100 (\$300, pictured)—feature "swoop" LED displays that include Standard and Strobe modes. Standard mode shows string pitch as a bar graph, with more LEDs illuminating as the note gets further away from being in

tune. Strobe mode shows sweeping LEDs that stop when the instrument is in tune.

Each unit has a seven-octave range, a mute switch, the ability to tune four steps below standard pitch, and adjustable calibration from 435Hz to 445Hz. The 7100 also has a built-in microphone, and an A/B SmartSwitch function (for dual-guitar or dual-amp setups) that automatically senses whether you're running two guitars into one amp—or one guitar into two amps—and then adjusts the A/B switch accordingly. **Sabine**, 13301 Highway 441, Alachua, FL 32615;

(904) 418-2000; sabineusa.com.

6. WARBLER MUSE

The 50-watt Juke 1210 (\$2,650) is an EL34-powered, class AB, fixed-bias amp that can operate in three modes: pentode, triode, or pentode ultra-linear (basically a tonal midpoint between pentode and triode). The 1210 features a Magnatone-style (varistor modulated) "pitch-shifting" vibrato, a bias-modulated tremolo, a vintage-Ampeg-style spring reverb, a three-function footswitch, and one 12" and two 10" alnico speakers. The Juke line also in-

cludes the 35-watt VTS/210 (\$2,050), the 45-watt VTS/410 (\$2,250), and the 35-watt Juke L6 (\$1,650). **Warbler Muse/Juke Amplification**, Box 951, Troy, NH 03465; (603) 242-6478; jukeamps.com.

New Gear is based on info from manufacturers. Coverage does not imply endorsement by Guitar Player. All prices and specs are subject to change. Manufacturers: Submit your press release and photo with list price information to New Gear, Guitar Player, 2800 Campus Dr., San Mateo, CA 94403.

HENNEKEN

The Broadway (\$2,655 as shown), Henneken's new 7-string archtop jazz model, features a bookmatched and handcarved spruce top, a maple back, an ebony fretboard, and a high-gloss, nitrocellulose lacquer finish. Custom options include f-holes or an oval soundhole, a fixed or adjustable bridge, bracing options (X, K, or parallel), a cutaway, and a choice of tuners, pickups, and colors. **Henneken**, dist. by Karelian Guitars, Petaiskylantie 15 75930, Finland; 358 (0)13 46 22 48; henneken-archtop.com.



AURALEX ACOUSTICS

The GRAMMA—Gig and Recording Amp and Monitor Modulation Attenuator (\$60)—is a 3"-high amp pad that separates amps and speaker cabinets from resonant surfaces (such as wooden stages) to minimize boomy and muddy bass frequencies. The device can support up to 350 lbs, and consists of two isolation feet made of Platfoam (Auralex's high-density foam), and a strip of Studiofoam wedges affixed to a carpet-covered 15"x23" piece of medium-density fiberboard. **Auralex Acoustics**, 8851 Hague Rd., Indianapolis, IN 46256; (317) 842-2600; auralex.com.



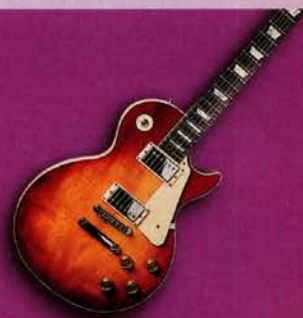
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Acoustic Guitar



Electric Guitar



Bass Guitar



Amplifier

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INTRODUCING VOX WHAT A MODELING

WHEN WE SET OUT TO CREATE VALVETRONIX, THE GOAL WAS CLEAR: design a modeling amplifier that sounded and felt great. A versatile amp that could superbly re-create every detail and subtle nuance of a collection of the world's most sought after guitar amplifiers.

We realized that reaching this goal wouldn't be easy. That it would require top-notch digital technology plus a tube power amp capable of modeling the power amp sections of a ton of classic and modern tube amplifiers. We knew it would take more than our own guitar amplification expertise. We also needed the skill and experience of a high-tech equipment innovator. From this need the collaboration between VOX and Korg's ToneWorks division was born.

Together, VOX and ToneWorks have created Valvetronix—the ultimate, hybrid digital modeling amplifier that sounds, feels and operates like a traditional tube amp. The 60 Watt 1 x 12 AD60VT and stereo, 120 Watt 2 x 12 AD120VT sound just like sixteen of the finest classic and modern tube guitar amps—with no compromises or excuses.

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The preamp sections of the AD60VT and AD120VT Valvetronix combos rely on Korg's proprietary REMS™ technology (Resonant structure and Electronic circuit Modeling System). REMS accurately replicates the complex circuitry in each of the modeled amplifier's signal paths, re-creating the exact tonality of those amps. Even their unique tone-stack networks have been reproduced precisely, ensuring that the Valvetronix' tone controls interact exactly as the ones on the amps they're modeling.

VALVE REACTOR™ TECHNOLOGY: THE BIG DIFFERENCE.

The power amp section—as well as the relationship and interaction between the output tubes, output transformer and speakers—is a critical part of any great tube amp. To model 16 different, legendary amplifiers, the Valvetronix' power amp has to actually change itself for each and every one.

How did we do this? By inventing a new type of modeling, tube, power amplifier. Our patented Valve Reactor power section consists of a tube power amp with an output transformer that is electronically coupled to a solid-state power circuit in such a way that the all-important relationship between the output tubes, output transformer and speakers is unaltered.



AD120VT

OPTIONAL VC-4 FOOT CONTROLLER



VALVETRONIX: AMP SHOULD BE.



Valve Reactor technology also has the ability to switch automatically between Class "A" and Class "AB" depending on the amplifier it's modeling. It can even select whether or not a model will have a negative feedback loop, as well as how much and what kind of feedback there will be. This adds immensely to the overall accuracy of the model's sound and feel, because you just can't accurately model a Class "A" amp that doesn't have a feedback loop—like an AC30 for example—with Class "AB" circuitry and all kinds of feedback. This is something the competition doesn't seem to grasp.

VOX's Valve Reactor technology enables the new AD60VT and AD120VT to produce the high dynamic range associated with traditional tube amps—something most solid-state power amps

simply can't do! And, because their output power can be configured exactly the same as the amps they're modeling, the AD60VT and AD120VT also do a better job of capturing the sound and feel of the amps being modeled.

VERY COOL EFFECTS BUILT-IN.

The 21 effects in the AD60VT and AD120VT aren't an afterthought. Each one is a carefully crafted model of one of a variety of coveted classic and popular effects. These include 10 stomp-box models that appear before the amp models, driving the preamp in the same way they would in a traditional setup.

The new Valvetronix combos also feature Modulation, Delay and Reverb effects sections, all of which can be used simultaneously. Just like in a pro guitar amp/rack set-up, these effects sit between the preamp and power amp sections.

THE REAL DEAL.

The VOX Valvetronix AD60VT and AD120VT give to guitarists what they've always wanted in a modeling amp—the authentic feel and genuine sound of the world's most sought after tube amplifiers! This, plus a multitude of great sounding effects, make Valvetronix the only choice for guitarists who play for real.



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Garbage

Duke Erikson and Steve Marker Cut the Crap



"Modern rock on the radio has gotten so generic," says Marker (top right, Erikson is second from left). "Right now, DJ-oriented productions—such as Missy Elliott or Timbaland—sound fresher than a lot of the Creed-style rock retreads."

By Michael Molenda

Garbage's cut-and-paste production strategy has won the band critical raves, hit records, and the admiration of the digital-workstation community. But the brilliant montages of samples, loops, and live performances haven't done much for the riff reputations of guitarists Duke Erikson and Steve Marker. Often dismissed as poster boys for Pro Tools trickery, Erikson and Marker—along with bandmates Butch Vig and Shirley Manson—have definitely exploited digital-edit-

ing tools to expand the concepts and methodology of songcraft. But, as the recent *Beautiful Garbage* [Interscope] proves, there's also a ton of guitar technique and passionate improvisation that goes into the making of a Garbage album.

"We spent more time on this record learning to leave things alone, rather than constantly layering and editing parts," says Erikson. "We were slapping each other's hands to keep us from going over and over something to nail the performance

better. Many of the guitar parts you hear on *Beautiful Garbage* are first takes."

"We're a lot more spontaneous than some people give us credit for," adds Marker. "This record is more the sound of a band playing together in the studio than the overdub-and-editing gimmickry we used in the past. Still, five hours of aimless jamming might produce only ten seconds of something that turns into a song. *That's* when you're grateful everything you play is going into the computer. It

would be murder trying to remember and reproduce the good bits. It's exciting to just *play* and see where you go."

The story behind the nylon-string arpeggio that pops in and out of the intro to "Androgyny" is a prime example of how blind inspiration and digital editing collaborate in the Garbage studio. "That was one of those things that happened in ten seconds," explains Marker. "Butch had been trying for days—without success—to work a classical guitar part into 'Untouchable.'

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RAISE THE LEVELSM

Garbage

When we started tracking 'Androgyny,' the song had this incredibly sparse drum-machine pattern, and, for some reason, Butch decided to try his classical part on *that* song. Although his performance sounded a little crude, it had a marvelous character that would be lost if Duke or I tried to perfect it. So we left it, fixed a couple of things in Pro Tools, and added the synth melody."

Forging sounds was also a relatively organic process—although both guitarists admit that the initial ideas for a song might be subjected to six months of fine tuning. Marker played a Fender Stratocaster, a Fender Sub-Sonic, and a Guild Bluesbird. Erikson relied on a Fender Stratocaster and a Jaguar, a Guild Starfire, and a Gibson ES-335 and Les Paul Junior. The guitarists plugged into their usual complement of

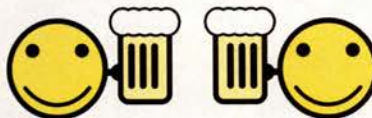
The Making of "So Like a Rose"

"Some of the songs on *Beautiful Garbage* went down real quickly," says Marker. "On 'So Like a Rose,' for example, Shirley [Manson, vocalist] was fooling around with some chords, and Duke said, 'That's cool—let me play along with that.' We turned on the recorder, and what you hear on the record is her making up the words as she went along. We never went back and fixed any of it."

"Shirley was in the lounge, strumming her guitar," elaborates Erikson, "and when you ask what she's doing, she usually says, 'Oh, nothing.' But I liked what I heard, so I pushed her a little bit, and she showed me the chords. We went right in and played it—one take on the vocal, one take on the rhythm guitar. Later on, we added the bizarre harmony guitar solos. We're pretty old school when it comes to writing songs. We have this amazing computer, but we often sit down with an acoustic guitar and bash out basic arrangements." —MM

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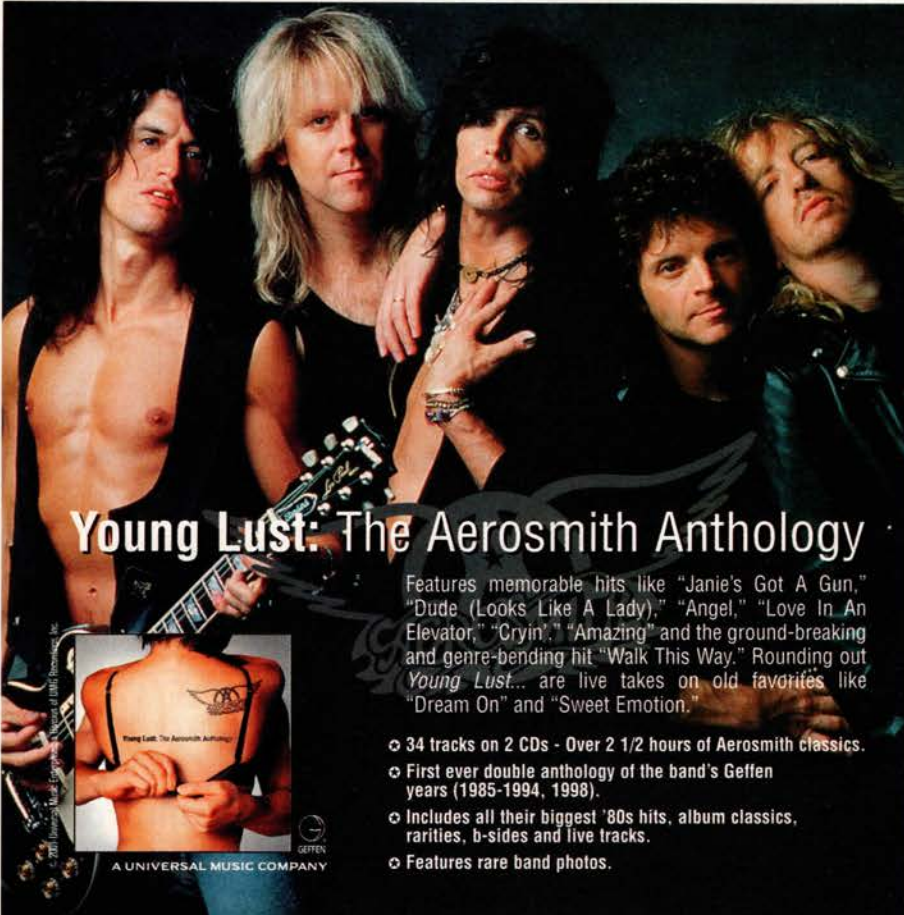
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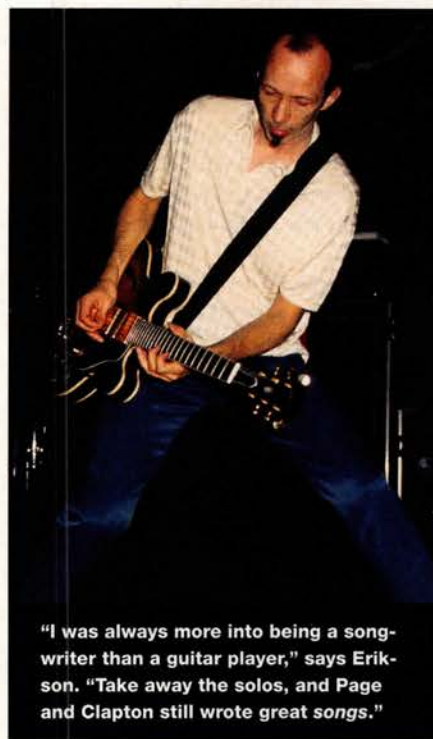
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A UNIVERSAL MUSIC COMPANY

Garbage



"I was always more into being a songwriter than a guitar player," says Erikson. "Take away the solos, and Page and Clapton still wrote great songs."

Matchless heads and 2x12 cabs, and vintage Fender Bassman and Twin Reverb amps, but much of *Beautiful Garbage* was cut using a Line 6 Pod and a T.C. Electronic G-Force. "We actually used the Pod for a lot of effects, as well," says Marker. "We'd set up all these elaborate vintage-pedal loops, and then end up saying, 'You know, that chorus on the Pod sounds just fine.'"

"We were thrilled with the Pod," agrees Erikson. "But layering Pod tones over Pod tones produced a sameness to the guitar sounds that started to get annoying. So we went back to amps for overdubs."

As true technocrats, the Garbage men concede that today's high-quality gear makes it possible for anyone to sound good. As sonic imprints become less effective as listener-seduction devices, how will modern guitarists develop distinctive styles?

"You have to think in terms of music—not parts," counsels Erikson. "You need to have a compelling *musical* idea before you translate something into a sound or a riff."

"If you're in the studio for ten hours, and you spend nine hours worrying about your sound, you'll be so bored by the end of it, that you're probably not going to play very inspired," adds Marker. "I think it's smarter to just go for it. You can spend forever polishing your performance in a workstation, but it's always better if the original kernel was fresh. It all gets down to being able to portray something that's honest. Today's guitarists seem too concerned with filling a stylistic niche. But the *real* interesting and subversive records are always made by people who are trying to sound different."

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Judas Priest

Hell Bent Forever



"An interesting guitar sound can inspire you, and also provide the basis for an entire song," says Tipton (right, Downing is left).

By Lisa Shariken

"I think today's metal is exciting and refreshing," asserts Judas Priest's Glenn Tipton, one of the pioneers of the genre. "Although the backbone of metal must remain the same, the music needs new elements to grow. If it wasn't for the younger bands, we'd all still be singing about dungeons and dragons!"

"Many bands that emerged around the same time as Priest—such as AC/DC and Status Quo—have been very successful by staying the same," adds K.K. Downing, who joins Tipton in one of the most influential guitar tag teams in metal history. "But Priest always takes risks, and we like to break new ground. In 1986, for example, we used guitar synths on

the *Turbo* album—which, at the time, was embracing state-of-the-art technology."

For *Demolition* [Atlantic], the British band's 14th studio album (and second with frontman Tim "Ripper" Owens), Tipton took on the role of producer. "I attempted to recapture classic Priest moments, but forge ahead with modern guitar sounds," he ex-

plains. "One thing we did was to tune down a whole step to get a deeper, more brutal tone."

"In the early '70s, it was harder to get cool sounds because we didn't have much gear to work with," says Downing. "All I had back then was a wah pedal and an old Rangemaster Treble Booster—like Rory Gallagher. I

Continued on page 48

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Junior Brown

The Guit-Steel Man Cuts Loose on *Mixed Bag*



"Any guitarist who was alive in the '60s will acknowledge that Hendrix turned the whole world around," says Brown. "But when I heard [steel guitarist] Lloyd Green's playing on Charlie Pride's 'Just Between You and Me,' it knocked me down just as hard as when I heard 'Purple Haze' years later."

By Shawn Hammond

With a style influenced by Jimi Hendrix, Django Reinhardt, and lap steelist Lloyd Green—and a lyrical wit that alternates between hilarity and seriousness—Junior Brown is one of the few artists who can

draw in country-music haters while earning the respect of ten-gallon-hat-wearing traditionalists.

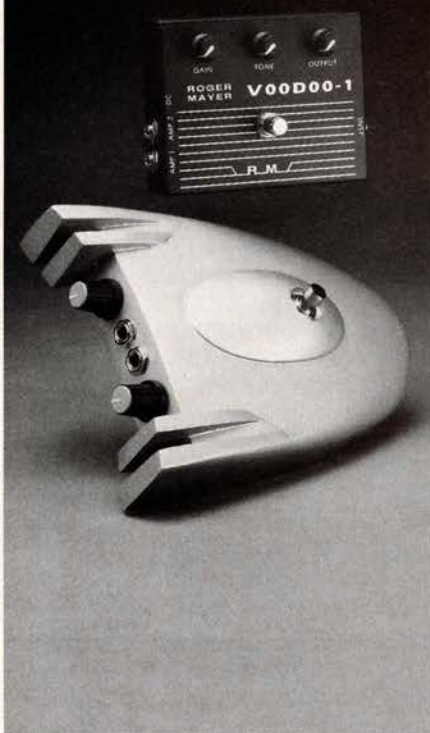
"What Lloyd, Jimi, and Django taught me was that there shouldn't be any fences," says Brown. "You should just play whatever you feel—within the

confines of the tune, of course. You can't let it out too far, or you'll have chaos. But you can organize that chaos, and make sense out of it. That's what I've always tried to do."

With his latest release, *Mixed Bag* [Curb], Brown con-

tinues to graze in pastures that are miles apart. Tongue-in-cheek tales about gut-busting meals cooked up by the woman of his dreams ("Catfish and Collard Greens") and a love affair with a sexy Russian spy named Beatrice Knockemoff III ("Cagey

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Junior Brown

Bea") are embellished with fuzz-ridden guitar licks and wailing steel lines. Brown also does a sweet trombone impression on a triple-neck Bigsby lap steel for "Riverboat Shuffle"—a Dixieland number.

"I've always wanted to fit into a Dixieland band without being a horn player," he says. "So for that song, I played through an early-'70s Princeton Reverb instead of the silverface Fender Twin Reverbs I used for the rest of the album. With its low wattage, I knew the Princeton would distort easily and let me really push the speaker so that it sounded like air blowing. The other trick was getting a dry tone that retained the resonance of a horn. At first, I tried playing the song without reverb, but I found that I had to use a tiny bit to get that resonance. If you use too much reverb, though, it just sounds like guitar. When I finally mimicked that horn sound, I just tried to slide between notes the way a trombone player would."

With his famous Guit-Steel "Old Yeller" now on display at Nashville's Country Music Hall of Fame, Brown has been relying on his second Guit-Steel, Big Red. Brown modified Big Red by replacing the guitar side's middle pickup—a Sho-Bud 8-string lap steel unit—with a Fender Mustang single-coil. (The neck pickup is also



"I've always shied away from clichés, like 'I love you, I need you, I want you—let's ride around in my pickup truck,'" says Brown. "I've tried to come up with songs that were clever without being comedic."

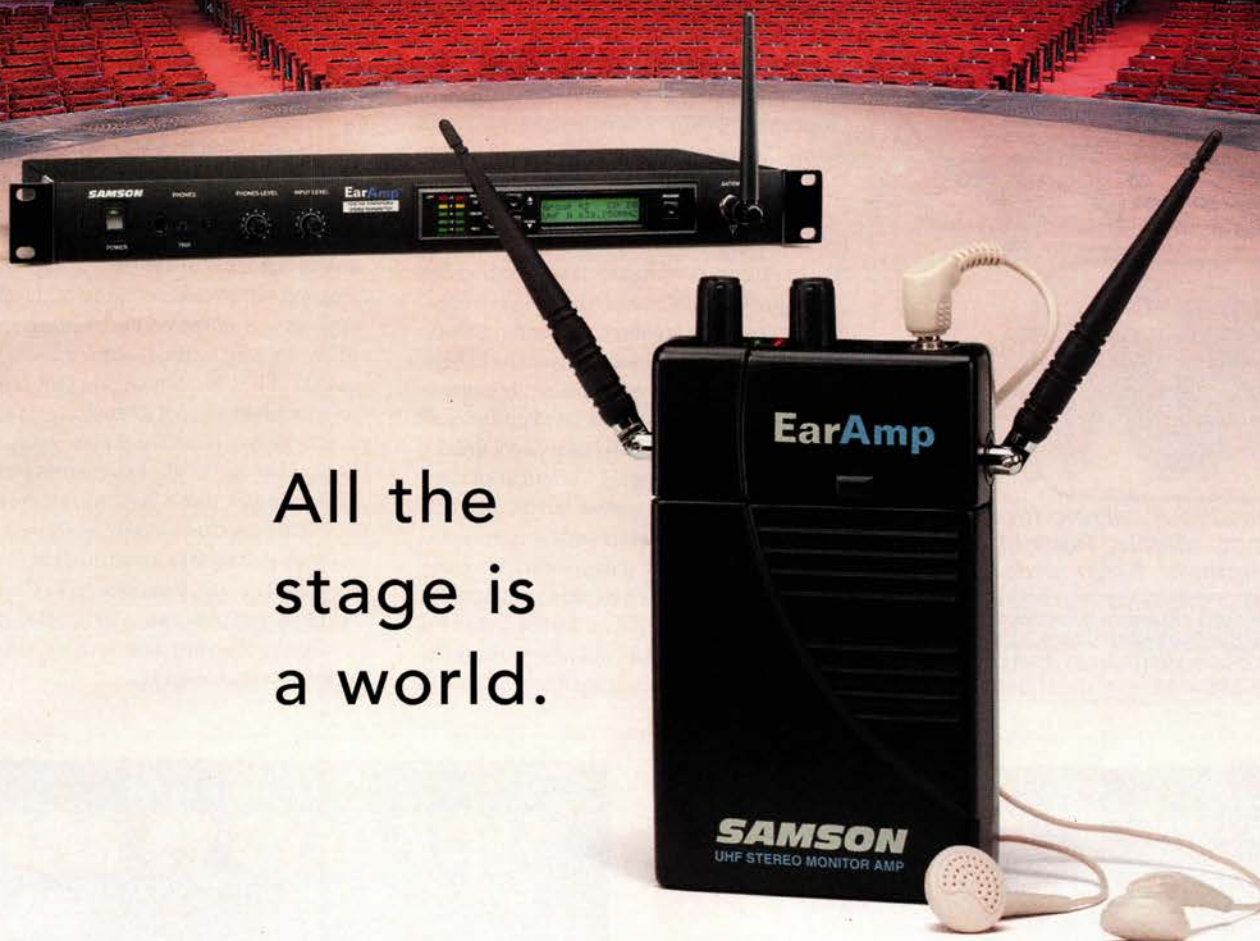
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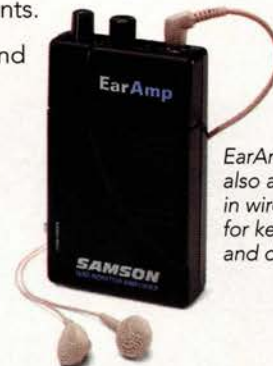
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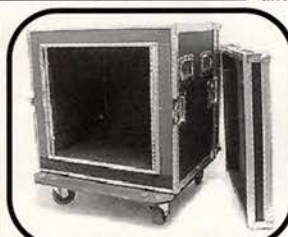
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Junior Brown

from a Mustang, and the bridge pickup is from a Fender Jaguar.) On the steel side, Big Red used to have a Fender Stringmaster pickup and a '59 Sho-Bud, but Brown recently removed the Stringmaster unit, leaving just its cover to hide the pickup cavity. Brown also played a Dobro on *Mixed Bag*—most prominently on "Our First Bluebonnet Spring" (which he co-wrote with Lloyd Green), "Running with the Wind," and "Grow Up America."

Although Brown misses Old Yeller, he has some backup instruments in the works, and he's pushing the limits of luthiery once again. "I'm having my good friends Dave Petersen and Paul Warnick build me two new Guit-Steels," he explains. "One is going to be made of bird's-eye maple, and it will look a lot like an old Bigsby lap steel. The second one is really going to loosen the bounds of what steel guitar is all about, though. It's a *pedal* Guit-Steel that I'll be able to play standing up. The guitar side will use three floor pedals—maybe more—as well as hip levers and palm pedals. It's going to be huge, and the whole thing will have to sit on a platform for stability. Maybe within the next 50 years, we'll figure out how to eliminate all that weight so I can strap it on!"

Judas Priest

Continued from page 43

plugged the Rangemaster into the bass channel of a Marshall, turned the amp all the way up, and that was the early Judas Priest sound. But with all the processors available today, it's easy to rip through presets and find cool tones, or use the numerous parameter controls to bring the sounds you hear in your head to life."

On *Demolition*, Tipton and Downing relied heavily on their custom Hamers, Rocktron Piranha preamps, Marshall 9100 power amps, and Marshall 4x12 cabs. To keep the tracks raw, a single Shure SM57 was placed slightly off-center from one of the speakers, and a touch of compression was added via outboard gear. To diversify the lead tones, Downing brought in a custom ESP V, Washburn and ESP acoustic/electrics, and Digitech RP2000 and Whammy pedals. Tipton concocted new tones with a Fender Strat and a Tele, two custom plexiglass guitars, and a Gibson Les Paul, Explorer, and SG, and plugged into a Dunlop Uni-Vibe, various wah pedals and distortion boxes, a T.C. Electronic FireworX processor, and a Crate amp. "I'm like a mad professor in the studio," he says. "Anything goes—just as long as we can reproduce the sound onstage."

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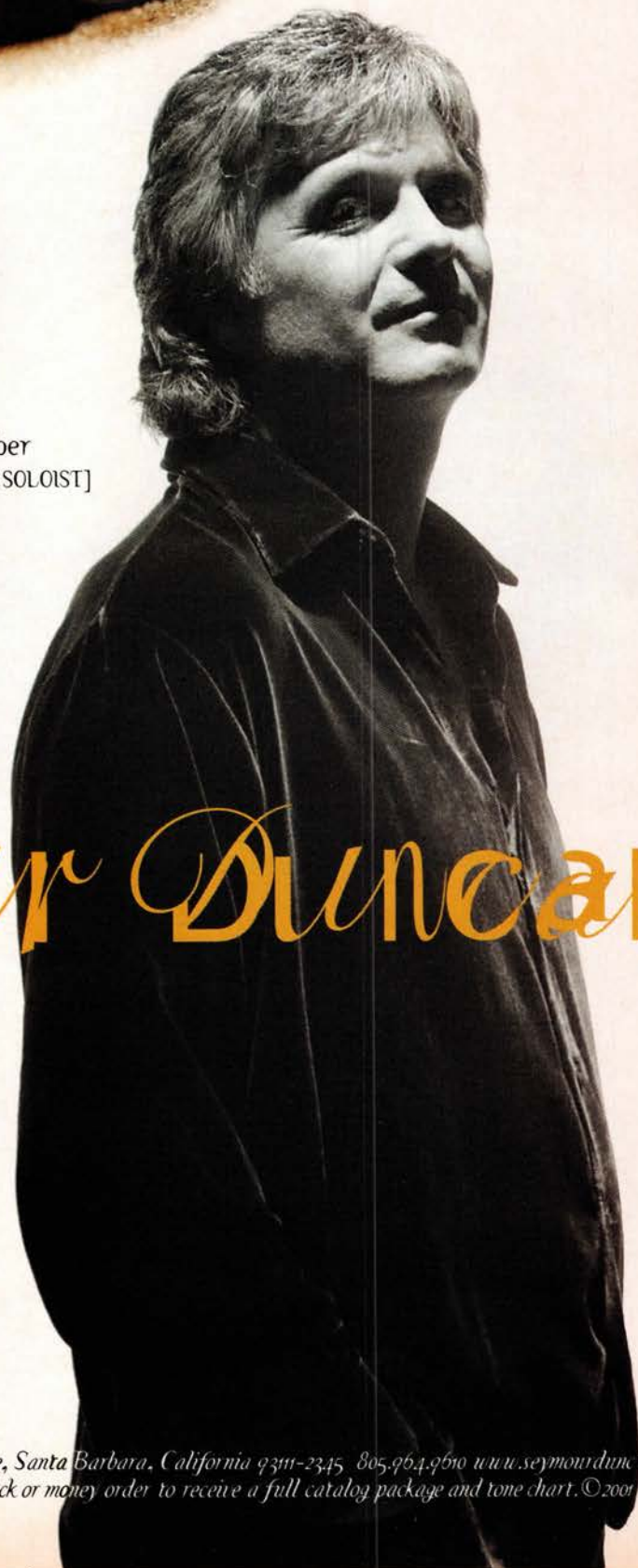
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Photos: Marty Temme

Dope

Acey Slade and Virus Start at the Bottom



Another subdued Dope rehearsal: Acey Slade is at left, Virus is second from the right, and Edsel Dope is front-and-center.

By Matt Blackett

For a band that has only been around for a couple of years, Dope has been through more than its share of changes. First, the original guitarist quit to join Static-X, so bassist Acey Slade took his place on guitar. Then Virus—Slade's replacement on bass—also moved over to guitar. But through all the shakeups, the Dopesters didn't miss a beat. "We're like cockroaches," says

Slade. "We can survive anything."

While all this was going on, frontman Edsel Dope totally changed the way the band made records. The result? A vibier, more cohesive sound that stays true to Dope's glam-metal roots, but offers greater dynamics, hooks, and melodies. Unlike the band's 1999 debut, where Edsel played all the instruments, the band's current release, *Life* [Epic], is a much more collaborative ef-

fort, with both Slade and Virus contributing to the heavy factor.

"The tone I've always gone for," says Slade, "is a cross between Slash and Dimebag Darrell. That might seem like a contradiction, but when I plug my Les Paul—which has Seymour Duncan Alnico IIs in it—into a Diezel amp, I get that tone." Slade also has a Mesa/Boogie Triple Rectifier in his rig.

To complement Slade's tone,

Virus runs his Epiphone Flying V into a Marshall TSL 100. "We try to get this really *wide* sound together," he says. "I use EMG 81s in my guitars, and I get this really precise, tight sound that meshes great with Acey's tone."

The typical guitar recipe for *Life* was mixing two tracks of Virus on one side, and two tracks of Slade on the other—with each song given a unique flavor by virtue of an alternate tuning.

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Dope

"Every tuning we use is a dropped tuning," says Slade. "We've come to the conclusion that nothing sounds cooler than a big, fat, open power chord—especially when it's down in dropped-A [A, E, A, D, F#, B, low to high]."

"We like dropped tunings, but we wanted to avoid that 'new-metal' sound," adds Virus. "So, on the dropped-A songs—such as 'Stop' and 'March of Hope'—my guitar is tuned standard, except for the lowest string, where I use a bass string and tune it to low A. That way, my two bottom strings are in octaves, which gives me a really heavy sound that's still clear, and my overtones don't clash with what Acey is doing."

Being cognizant of low frequencies is nothing new for Slade and Virus, given their former

roles in Dope. "Playing bass in this band definitely helped my guitar playing," says Slade. "I took the bass very seriously, because I didn't want to play like a guitarist who switched to bass. I took lessons, worked with a metronome, and checked out every bassist in the bands we toured with. But right when I felt like I was finally getting it down, Edsel asked me to switch to guitar! I know I've still have a long way to go as a guitarist, but playing bass improved my timing a lot."

For Virus, the bass gig was the foot in the door he needed to join one of his favorite bands. "I would go see Dope all the time," he says. "I loved the music, the energy, and the work ethic. When I found out they were looking for a bass player, I auditioned. I jumped at the chance to move over to guitar, but I would play *anything* to be a part of this band."

Dope Lord

As singer, frontman, co-producer, songwriter, and chief dopehead, Edsel Dope is the architect of Dope's sound. Here he talks about tracking *Life*, and what sets his band apart from the metal multitudes. —MB

• • • • •

Within the first three songs on your latest record you have three different keys and three different grooves. How conscious are you of mixing those things up, and why don't more metal bands do that?

I'm very conscious of it. I set out to make a very broad record, and I worked like a lunatic to achieve that. I think part of what differentiates Dope is our influences. A lot of heavy bands on the scene listen to the same music, and they only listen to recent bands. We grew up on older stuff like Mötley Crüe, Guns 'N' Roses, and Kiss.

How much guitar are you playing these days?

Quite a bit. I don't play guitar live anymore, but I write on guitar, and I played a fair amount on the record. For instance, "Take Your Best Shot" was 90 percent me, but, in general, whoever had the best handle on a given part played it. There's no territorial attitude at all.

How do you like to track guitars?

I run signals through Neve mic preamps to get a real fat sound. With those pres and a Pro Tools rig, I never look at anything like it's a demo—the quality is always good enough to be used on the record.

*How would you describe the difference between *Life* and your first record?*

The first record was more of a one-man-band thing where I programmed the drums, played all the instrumental parts, and then added real drums to the tracks. But after being on the road, I realized that was a pretty stale approach. So this time, we rehearsed a bunch, and recorded as a band. The vibe was amazingly good—I thank my lucky stars that I get to work with these guys.



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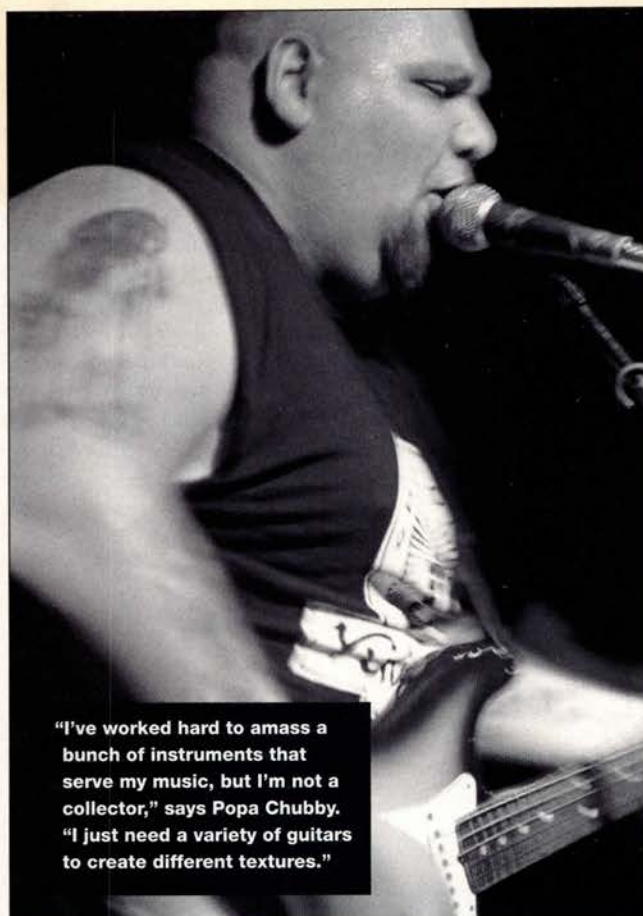
Popa Chubby

Can blues evolve from the 12-bar footings that were laid down decades ago in the Mississippi delta? "Absolutely," says renaissance bluesman Popa Chubby (a.k.a. Ted Horowitz). "The roots of blues will always be with the black Americans who made it happen, but the *spirit* of the music is moving forward, and that's what this record is all about."

Chubby's new record, *How'd a White Boy Get the Blues?* (Blind Pig), would certainly challenge any blues purist with its head-turning blend of rootsy guitar, looped rhythms, and rap. To create the album's evocative melodic and rhythmic textures, Chubby often employed studio techniques that strayed from the traditional, lay-it-down-live blues approach. "I looped a drum groove for 'Black Hearted Woman,' and then played the melody using a Danelectro Bari-

tone and a thing called a Baby Sitar," he says. "I used a Dobro for the fills, and played the slide solo on the Sitar. For the swampy sounding beginning of 'Daddy Played the Guitar & Mama was a Disco Queen,' I combined an old '59 Martin 00-15—which is a parlor-sized, all-mahogany guitar—with a Dobro. The slide part is a combination of a Dobro and a short-scale Gibson ES-120T. The Dobro part is in the background, but it adds a sibilant texture that's really cool. I recorded it with a mic that was in another room, and facing the back of an amp. It was kind of an accident, but it gave the Dobro this great out-of-phase sound."

Chubby favors heavy, hand-blown Nunwell glass slides, and his studio amps include a Fender Vibro-King, a '69 Fender Deluxe Reverb, a '50s Fender Vibrolux, and a 15-watt Blue Nile combo. He primarily used a '66



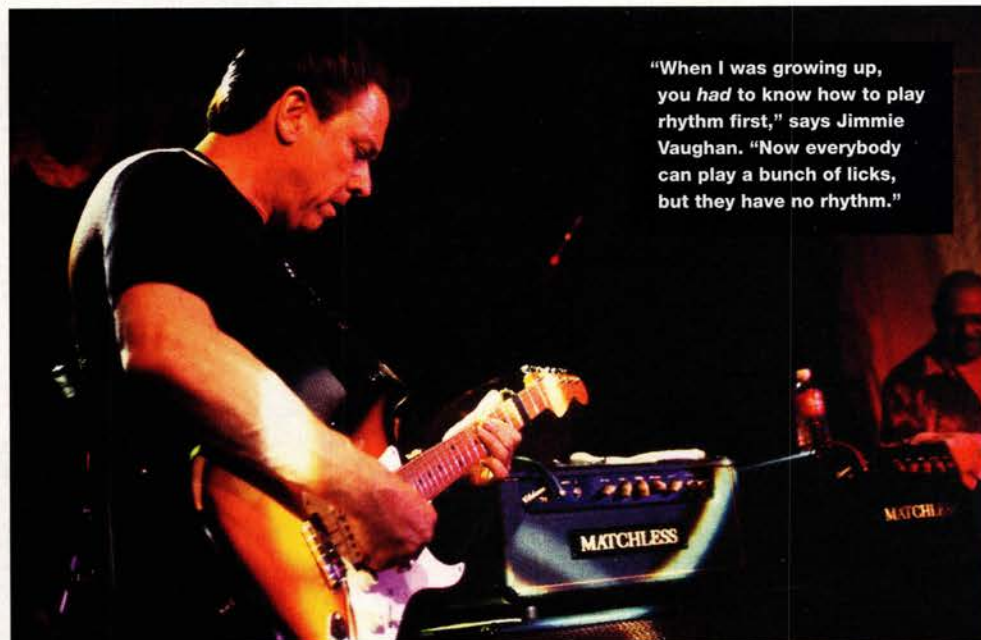
"I've worked hard to amass a bunch of instruments that serve my music, but I'm not a collector," says Popa Chubby. "I just need a variety of guitars to create different textures."

Strat on the album sessions.

Chubby's road to sonic salvation has been a diverse one. In the '70s, he toured with punk-rock pioneer Richard Hell. In the '80s, he performed solo, and

also backed singer-songwriter Pierce Turner. And when Chubby's own group became the house band at New York's Manny's Car Wash in the '90s, the guitarist had the opportunity to back a variety of artists. The combined experiences helped shape his vision of what he now calls "New York City Blues."

"New York is a melting pot of social and musical cultures, and NYCB is an amalgam of all those styles," explains Chubby. "It's catching on, too. When 'Sweet Goddess of Love and Beer' [from his 1994 debut, *Booty and the Beast*] became a hit, I went to Europe to tour and produce. And guess what? Now New York City Blues is a well-known genre over there." —ART THOMPSON



"When I was growing up, you *had* to know how to play rhythm first," says Jimmie Vaughan. "Now everybody can play a bunch of licks, but they have no rhythm."

Jimmie Vaughan

"Music sounds better to me when it's relaxed," says Jimmie Vaughan. "Maybe I'm just getting old,

Pickups

but so much music these days is so intense and dramatic. When I hear some of my favorite musicians play—like Gene Ammons or Thelonius Monk—it's never strained. It doesn't sound like they're having a heart attack. That's the way I'd like to be when I grow up."

Don't worry, blues fans. It's not as if Vaughan's music is spiraling into new-age territory. The 50-year old Texan's new record, *Do You Get the Blues?* [Artemis], is packed with his signature funky lead lines and soulful singing—as well as a cool, '60s jazz/soul vibe.

The track that best illustrates the latter combination is "Planet Bongo," with its swing

groove and beatnik-approved flute lines. "On that tune, I was hearing a flute part, but I knew I'd catch a lot of hell from the so-called 'blues guys,'" says Vaughan. "When we were in Memphis recording the album, I heard Herman Green—who was in B.B. King's band in 1948—was in town, and he's an amazing tenor sax and flute player. So I asked him to come down and play on a couple of tunes. Still, everyone said, 'You can't have a flute on there.' I said, 'Can too!'"

Although he has shared co-production credits on his two previous solo records, *Do You Get the Blues?* marks Vaughan's emergence as sole producer. He took his band in the studio, tracked live to tape, bounced the tunes to Pro Tools, and then took the tracks home to over-

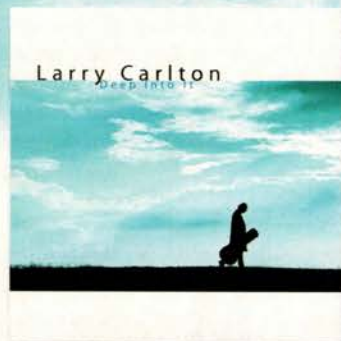
dub various guitar and vocal parts. "I tracked about half the guitar parts at home," says Vaughan. "I just set up a couple of mics on either a Matchless Clubman, a Fender Bassman reissue, or a little Silvertone combo. I used my signature series Fender Strat on everything except 'Let Me In,' where I played a '52 Gibson ES-350. For acoustic parts, I used my old Regal Bobcat."

While assuming the sole producer role may seem like a natural progression, Vaughan had one reason in particular for taking over the reins. "A lot of producers think they're making a pop record," he explains. "They're so concerned with things like, 'We need a hook to get this song on the radio.' I mean, I like people to like my stuff, but I have to like it, too. By producing the album myself, the only guy I had to argue with was *me*." —DARRIN FOX

Larry Carlton

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Stone Gossard

"I wasn't precious about this record at all," says Pearl Jam guitarist Stone Gossard of his solo debut, *Bayleaf* [Epic]. "Even though it took four years to make, we never did more than a couple of takes on any given part."

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Pickups

couldn't figure out *what* this album was supposed to be," Gossard admits, "so I just kept moving forward. I recorded the title track in 1997. I would stop working for a while, and then start back up when I could. It was totally different from making a Pearl Jam record, where you've got deadlines and a bunch of different songwriters."

It was Pearl Jam's studio process, however, that Gossard relied on to produce *Bayleaf*. "Watching how Ed [Pearl Jam vocalist Eddie Vedder] works in the studio really showed me how to get to the good stuff," he says. "He

has a real openness to mistakes, and he understands how random events can turn into magical presents. I learned to allow myself to screw up, and to be playful and childlike. I used to really agonize over parts, and the further away from that I've gotten, the better my music has become."

Although Gossard's guitar playing still contains the authority and power that fueled Pearl Jam's hits, *Bayleaf* is balanced by his fragile and somewhat urgent singing, bass playing, drumming, and keyboard work. Gossard didn't take on the multi-instrumentalist role to impose total creative control—the goal was

Continued on page 67

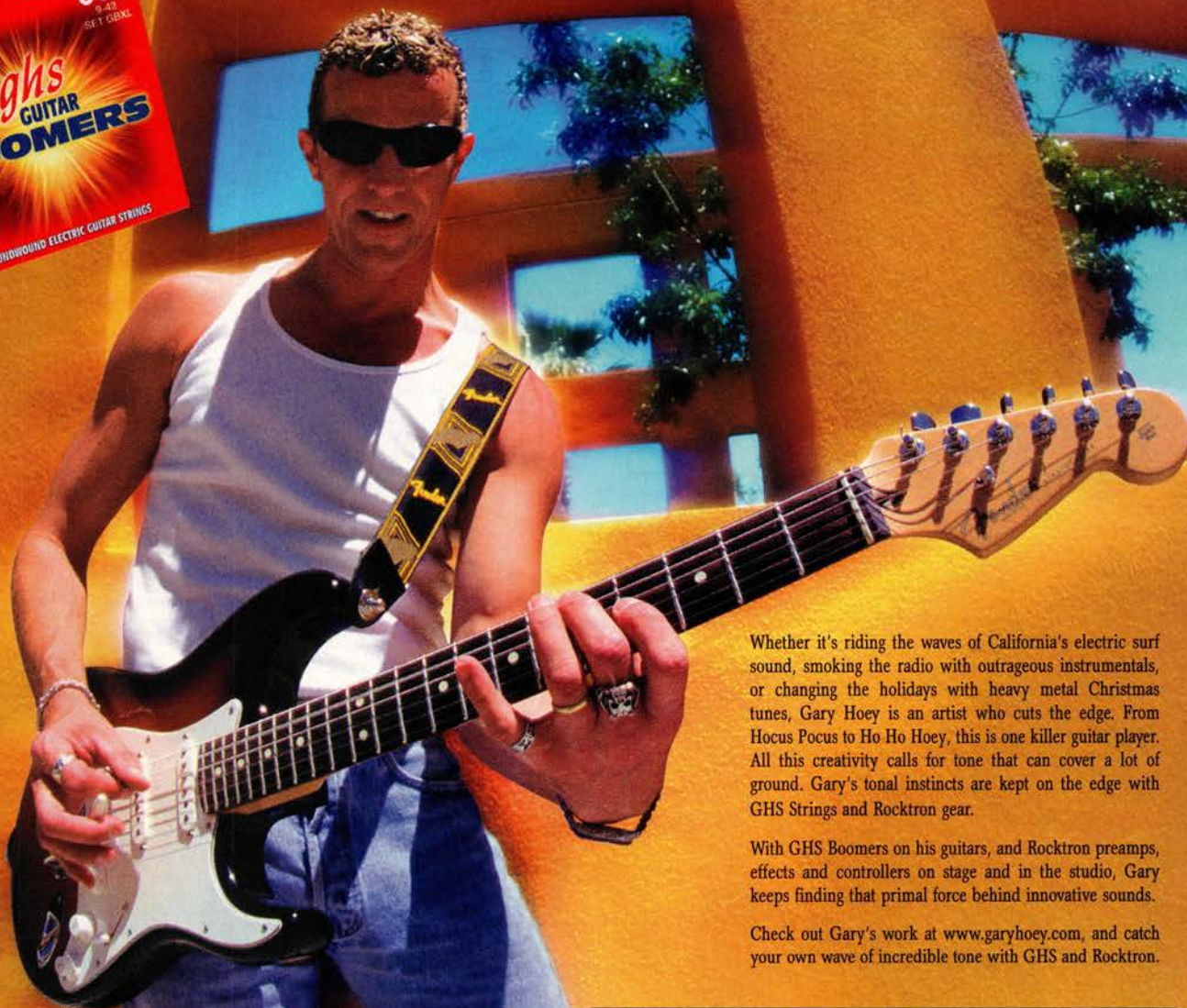


"When I come up with a cool part in the studio," says Stone Gossard. "I always think I'll rerecord it with a better tone. But I almost never do."

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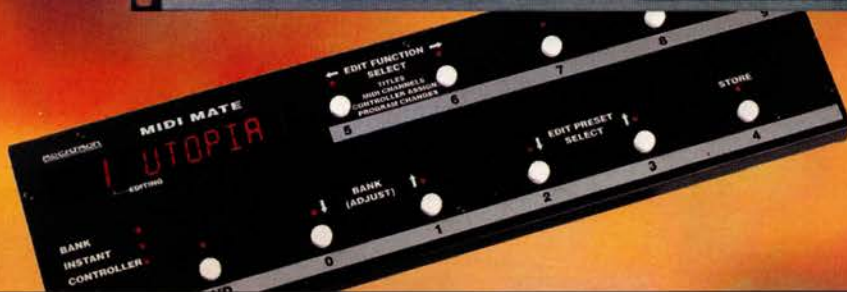
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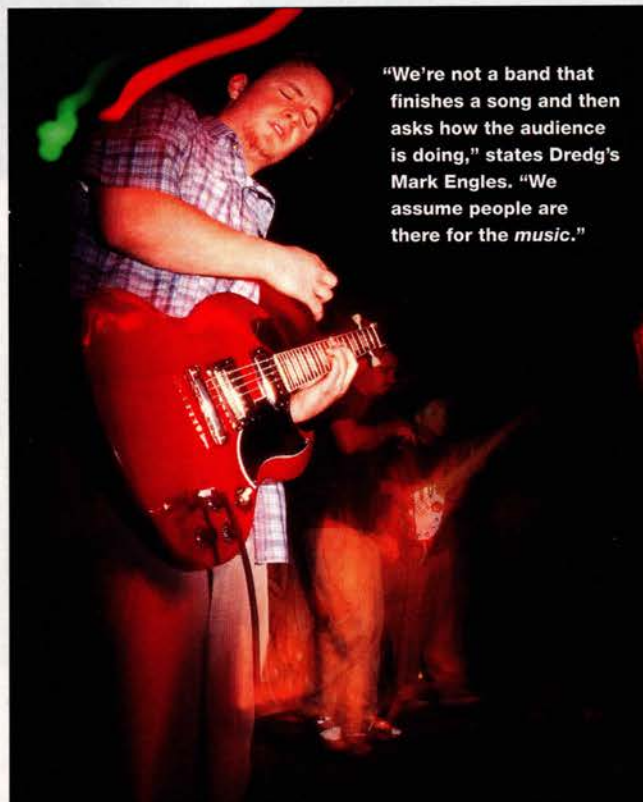
Rival Schools

The early music I made with New York hardcore bands such as Youth of Today and Gorilla Biscuits was based on crowd participation and moshing," says Rival Schools' Walter Schreifels. "I wasn't really thinking about songs or sounds. Now I'm trying to create a feeling and a mood that's unique to each song."

On Rival Schools' debut, *United By Fate* [Island], the guitar moods are split between Schreifels and fellow New Yorker Ian Love. Schreifels covered the straight-ahead sounds and fundamental riffs, while Love added ambient tones and handled most of the lead work. Schreifels plugged his early '70s Tele and '78 Les Paul Custom (both strung with D'Addario .011s) straight into a late-'70s, 100-watt Marshall JMP (with master volume) and 4x12 cabi-

net. Love's Bigsby-equipped '69 Gibson ES-335 and '64 Tele (both strung with Gibson .010s) were played through a variety of rigs, including a 100-watt VHT Pit-bull head driving a Bogner 2x12 cabinet, a tweed Fender Bassman, an Ampeg Jet, an old Gibson combo, a Vox AC30, a 100-watt Marshall JCM 800 head, and a Leslie cabinet. Effects included an Electro-Harmonix Memory Man, a Prescription Electronics Experience octave/fuzz, a Z. Vex Seek Wah (featured on the opening riff to "High Acetate"), and several Echoplexes. Schreifels tracked acoustic parts with a Martin, while Love used a Guild.

"Every time I hear a new song or a sound I like, it inspires me to try something different," says Schreifels. "So my technique is constantly changing, and I play things differently



"We're not a band that finishes a song and then asks how the audience is doing," states Dredg's Mark Engles. "We assume people are there for the music."

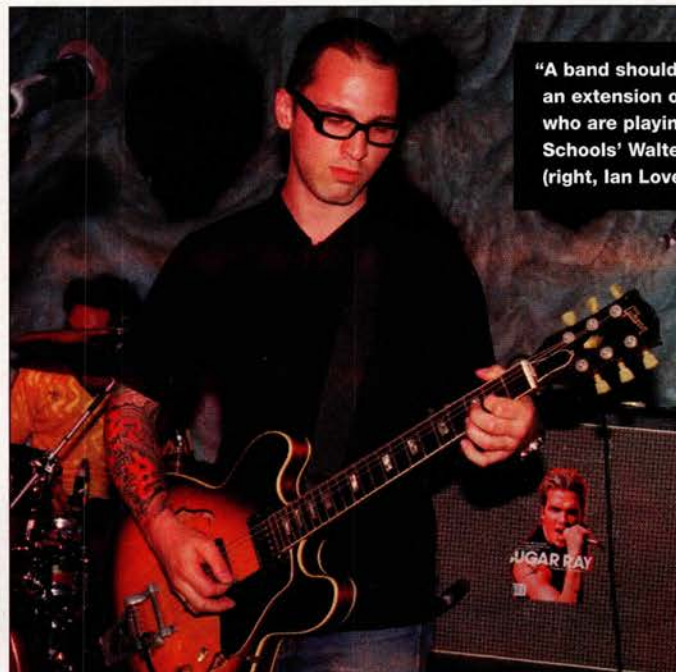
every time. That's what makes my job so fun!" —LISA SHARKEN

Dredg

I've become fascinated with how you can make heavy music without full-on distortion," says Dredg gui-

tarist Mark Engles. "Bands such as Mogwai and Pink Floyd are incredibly heavy, but they never have two fuzz guitars going at once. They add depth with delays and reverbs, rather than with layers of distorted power chords."

Although Dredg's debut, *Leitmotif* [Interscope], displays tons



"A band should operate as an extension of the people who are playing," says Rival Schools' Walter Schreifels (right, Ian Love is left).



Buzz

of weighty riffing, the album also takes listeners on a journey through odd time signatures and spacey, clean-toned melodies. To record *Leit-motif*, Engles plugged his trusty Gibson SGs into a Marshall JCM 900 for crunch, while a Fender Twin Reverb and a Vox AC30 handled clean tones. His main effect was a Rocktron Surf Tremolo.

"For heavy parts, I don't like to lay down more than two tracks of guitar," Engles explains. "If you layer too much, you often lose that live, raw feeling—all you hear is a wall of guitars."

Feel is critical to Engles, which is why he wants to record the band's next record entirely on tape. "Of course, these days it's hard finding a producer who doesn't want to record everything on Pro Tools," he says. "It's not like I'm anti-digital, but Pro Tools tricks—such as auto-tune—can be too tempting for a band. If you commit to sticking with tape, you're forced to stay true, and the performances have to be right on."

Although he's not a big fan of Pro Tools chicanery, Engles isn't entirely disdainful of sonic sleight-of-hand. "Most people think the dreamy cries on 'Movement V: 90 Hour Sleep' are a keyboard," he says. "But it's a sound that I copped from David Gilmour. You take a metal slide, sand grooves into it, then bow



"Feedback is your friend," says Remy Zero's Jeffrey Cain (far left, Shelby Tate is second from left). "It brings out the cool overtones and dissonant melodies that can make music so great."

the guitar strings with it. Add some delay, and you get a magical sound. When I saw Gilmour do that trick on *Pink Floyd at Pompeii*, I said, 'Okay, I've got to start thinking of cool ideas like that.'"

—DARRIN FOX

Remy Zero

Team a couple of layering fanatics with a legendary producer and loads of gear, and you're bound to end up with tier upon tier of lush tones. Such was the case

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when Remy Zero ax slingers Jeffrey Cain and Shelby Tate tapped Jack Joseph Puig—who has worked with Eric Clapton, the Black Crowes, and No Doubt—to record *The Golden Hum* [Elektra].

"In the past, we've had songs where the band took up a hundred tracks," laughs Tate. "We grew up messing around with multitrack recorders, so we like to color things in a lot. When we're recording, we feel it helps inspire creativity if we approach our parts like babies—we forget everything we've learned and just make a bunch of splashes. But we end up throwing away at least half the parts when we mix."

The layering process typically begins with tracks recorded live with the band. For *The Golden Hum*, Cain relied on a '57 Gretsch Duo Jet and a late-'60s plexi Marshall and 4x12 cabinet loaded with Celestion Greenbacks. Shelby played a '65 Strat through a Hiwatt P.A. head and an old Hiwatt cabinet.

"After that, we'll usually add atmospheric parts with some delay, tremolo, a CryBaby, and a Uni-Vibe through a Fender Twin Reverb," says Cain. "Sometimes we'll track a bunch of parts on a cheap 4-track recorder, ping-pong them back and forth until they get distorted and weird sounding, and then dump them into Pro Tools for editing."

"We're all huge fans of Brian Eno, who is a master at layering simple melodies by having keyboards, guitars, and a voice run through a fuzz box to perform unison lines," adds Tate. "Ultimately, the parts end up sounding nothing like the individual elements."

Having a toy store of gear to choose from at Hollywood's Ocean Way Studios added to the track-stacking fun. For the album sessions, Cain and Tate could mix and match 20 different Marshall stacks, a Vox AC30, a P-90-equipped Les Paul baritone, a baritone Strat, an old Les Paul Junior, a White pedal-steel amp, a ton of custom stompboxes, and a bizarre, tube-powered guitar cable. Still, Cain maintains that the duo's layer-happy style wouldn't change even if they were limited to basic tools.

"Our approach came as a result of growing up bored in Alabama, and not being able to afford a decent keyboard," he says. "We had to figure out how to create the effects we wanted with just a guitar, a Rat pedal, a delay, and a 4-track deck. So we'd do things like sing through our guitar pickups. The point is, you should experiment until you happen upon something really neat. You have to generate excitement. Otherwise, you might as well be an accountant!"

—SHAWN HAMMOND ■

Pickups

Continued from page 60

to construct more supportive parts. "It makes me a better ensemble player to know a little bit about bass and drums," he says. "And that's all I know—a little bit. But I think a lot of guitarists have misconceptions about the roles other instruments play in making a tune great. Guitar is *way* down the list—after a great song, a great melody, and a great groove."

Gossard used a collection of vintage gear to track *Bayleaf*, including a '52 Telecaster, a Gibson ES-330, and two Martin acoustics. He also relied on three Fender Deluxe Reverbs, a Vox Pathfinder, and a truckload of old pedals. The sessions weren't completely retro, however. "We used a Line 6 Pod for some clean things," he says. "And I tried to use Pro Tools as unobtrusively as possible. It's great technology, but there's just something about an out-of-time loop or an out-of-tune part that can be so cool. If you're not careful, you can get lost in Pro Tools' ability to edit stuff until it's perfect. That's why I love an artist like Daniel Johnston—who makes records with a tape deck that sits on his mom's piano. His stuff is so beautiful and immediate that it's mesmerizing. I really try to keep in mind that a record can't ever be about technology—it's only about good songs."

—MATT BLACKETT ■

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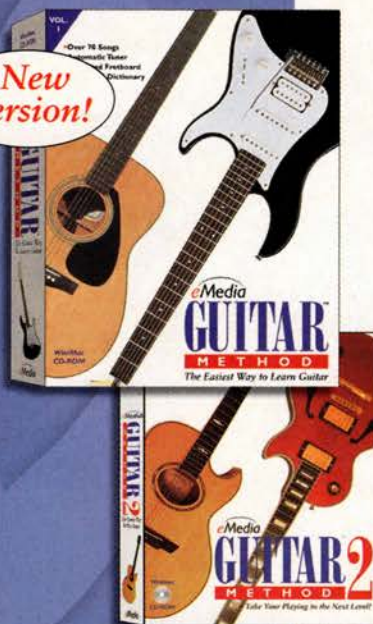
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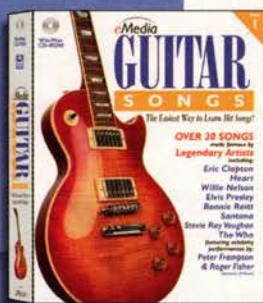


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My parents taught me it's not nice to toot your own horn, but I'm going to do it anyway. (It won't be the first time I've disregarded some well-considered parental advice—sorry, mom and dad.) In this case, I believe some self-promotion is okay because *GP* was merely the sparkplug igniting a larger partnership that struggled to do a good thing in a difficult time.

On October 6, 2001, *GP*, *Rumble*, and the Music Player Network launched the first Guitar Day at the fab Musician's Institute in Hollywood, California. These interactive performance/seminar/mini-trade show events were developed by *Bass Player* and the Bass Collective, who have been holding Bass Day in New York (and now Los Angeles) for years. The idea is to bring regional artists, players, and manufacturers together to celebrate

their instrument, share knowledge, and play some music. We're expanding the concept further with Tech Days (hosted by *EQ* and *Keyboard*) and DJ Days (overseen by *MC*, *Keyboard*, and *Gig*)—check musicplayer.com for dates and details.

Producing our Guitar Day debut became a bit more difficult after the September 11 tragedy—for obvious reasons. We even considered cancellation, but we pressed on, and we're glad we did. (Many thanks to our MPN marketing wizards, Sara Griggs and Brad Kaiser, for keeping everything on track.) The day of the event was blessed with a wonderful glow of Southern California sun, the MI staff was cheery and helpful, the attendees were enthusiastic and supportive, and the live shows and seminars totally rocked.

I'm so proud of MPN and *GP* that, in a time of economic uncertainty and companies slashing resources, *this* group did something to help energize

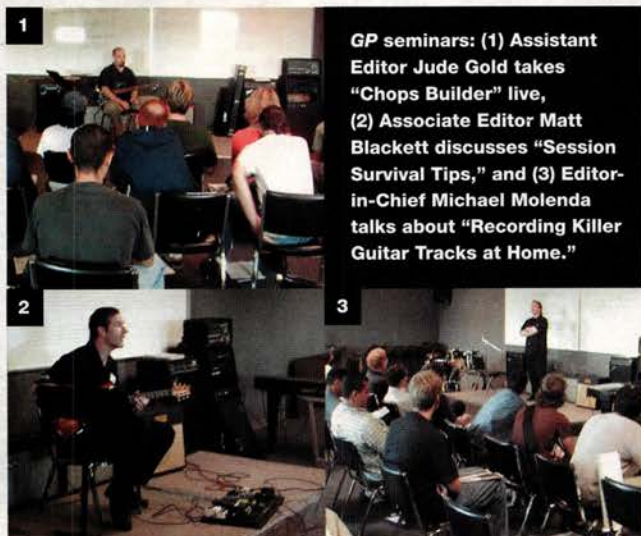


MI's Phil Burks and MPN Fretted Instruments Group Publisher Brian Courtney (far left) congratulate the raffle winners who took home gear from ESP, Cort, Yamaha, and Kellar Bass Systems.

the music community. We are not falling back to survival mode, or cutting back on our creative endeavors. We are aggressively looking for ways to keep musicians keeping the faith, and I'd like to salute the companies who took a calculated risk on a new idea, and helped make a few hundred dedicated players glad they trekked to GDLA: Air Force Band of the West, Backbeat Books, Berklee College of Music, Carvin, Cort Guitars, D'Addario,

Demeter Amps, Dragonfly Clothing, ESP Guitars, Event Electronics, G&L Guitars, Groove Tubes, Kellar Bass Systems, Kingsley Amplifiers, Line 6, T.C. Electronic, and Yamaha. And, of course, I need to absolutely gush over Larry Coryell and his band, Marty Friedman, Diesel Machine, and Steve Lukather and friends for sharing their time, their music, and their craft. Bottom line: GDLA was a blast.

—MICHAEL MOLENDEN ■



GP seminars: (1) Assistant Editor Jude Gold takes "Chops Builder" live, (2) Associate Editor Matt Blackett discusses "Session Survival Tips," and (3) Editor-in-Chief Michael Molenda talks about "Recording Killer Guitar Tracks at Home."



Music in the air: (1) Larry Coryell (left) jams at the Kingsley amp booth, (2) Steve Lukather and Friends wail on some Jeff Beck and Mahavishnu Orchestra tunes, and (3) Marty Friedman tosses out tips, techniques, and career advice.

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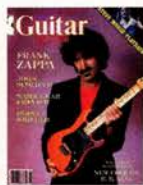
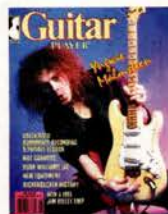
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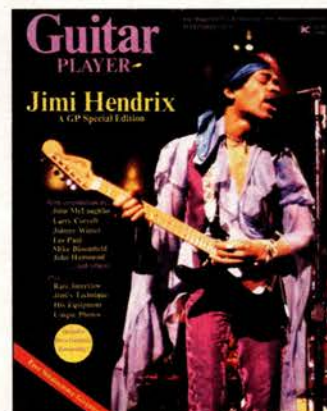
Elements of Style



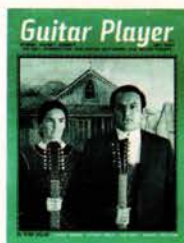
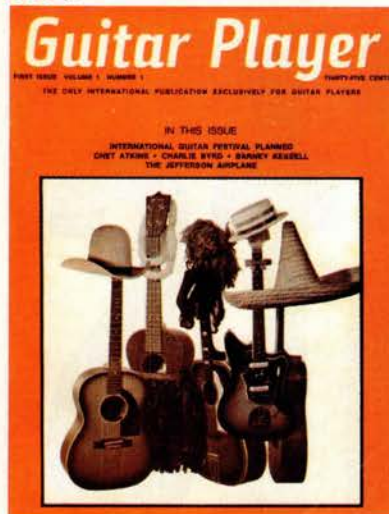
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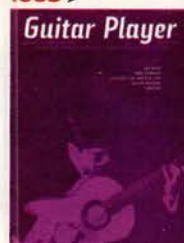
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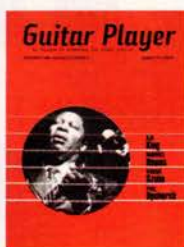
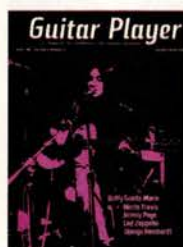
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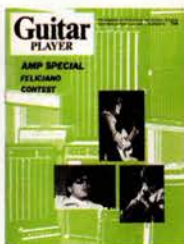
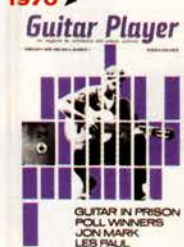
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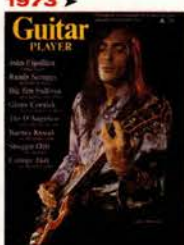
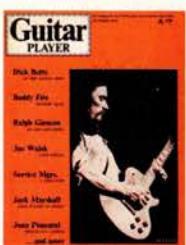
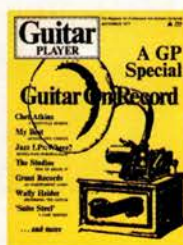
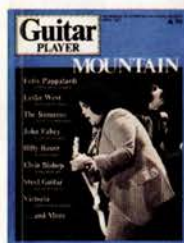
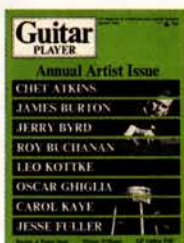
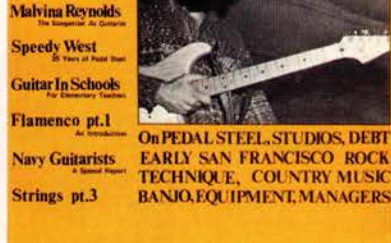
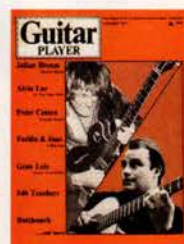
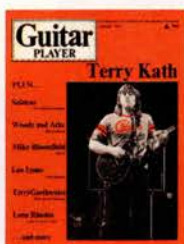
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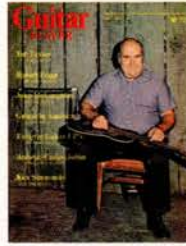
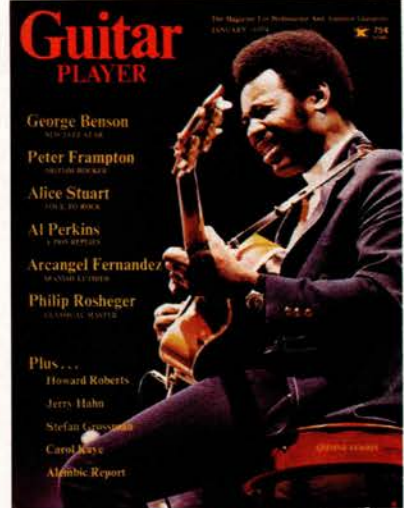
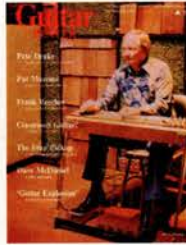
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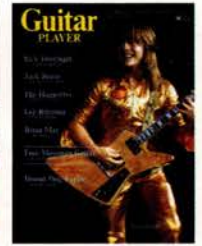
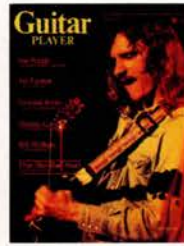
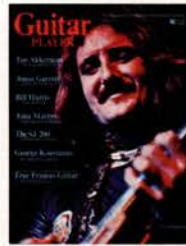
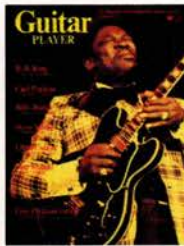
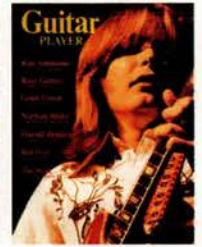
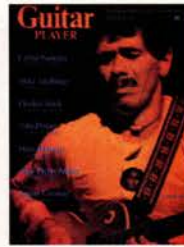
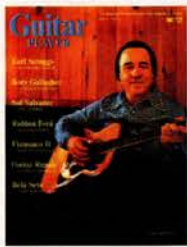
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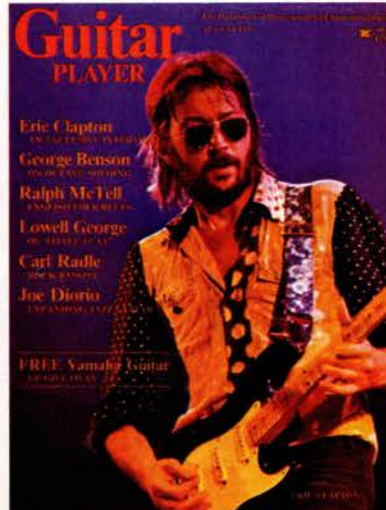
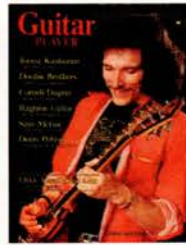
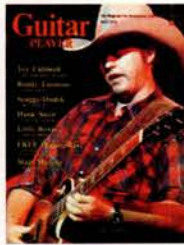
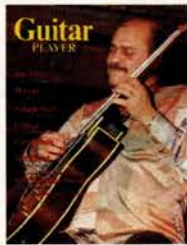
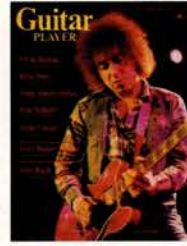
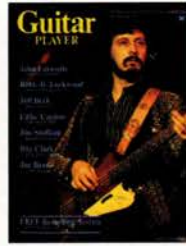
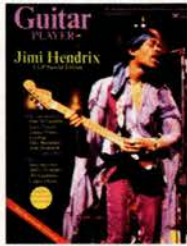
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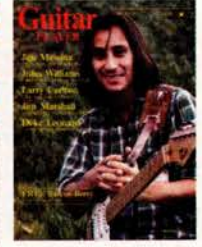
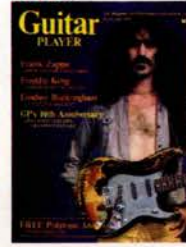
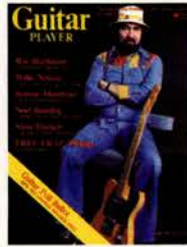
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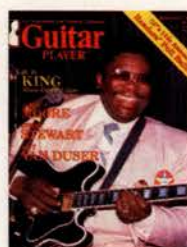
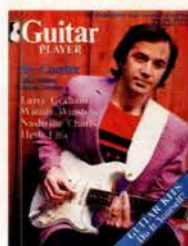
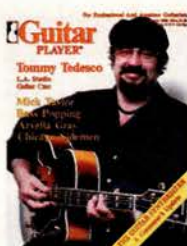
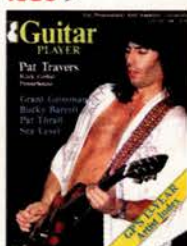
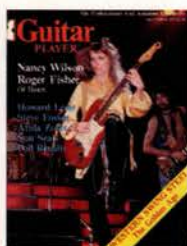
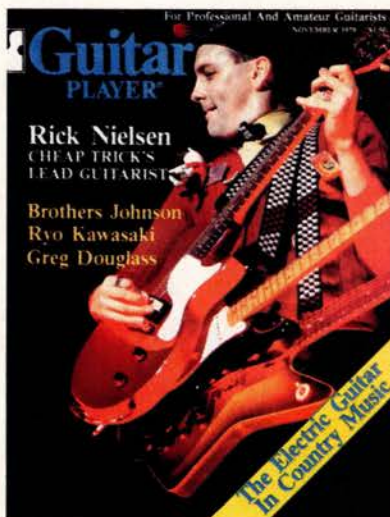
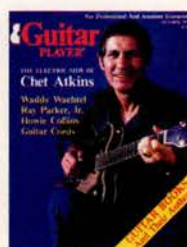
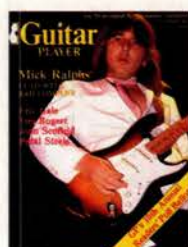
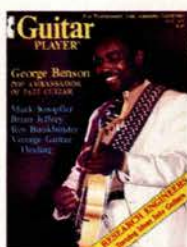
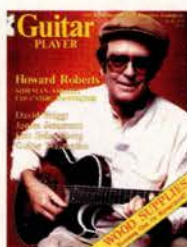
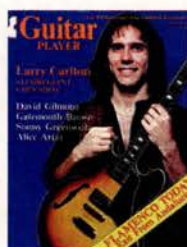
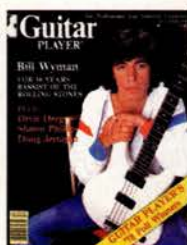
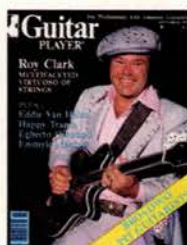
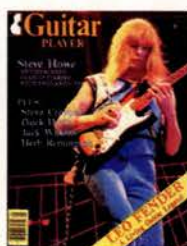
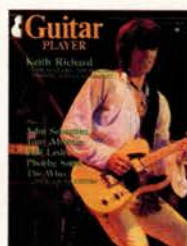
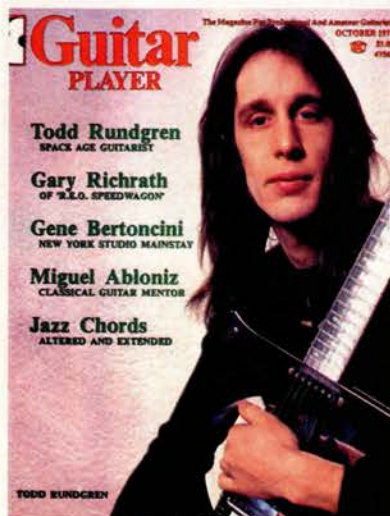


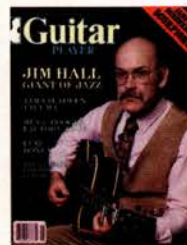
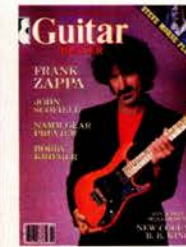
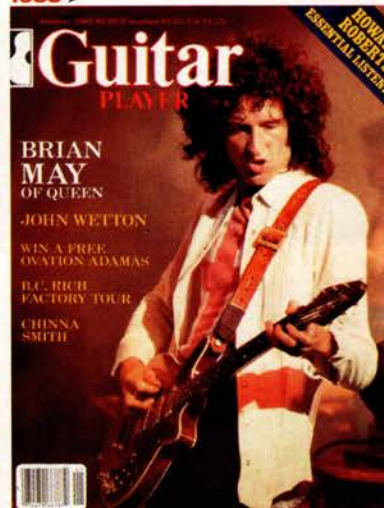
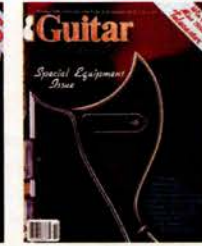
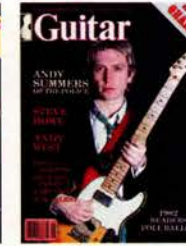
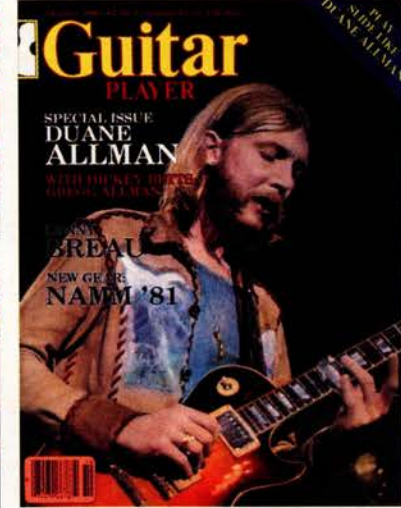
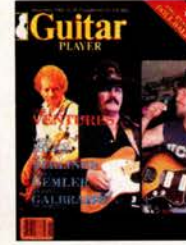
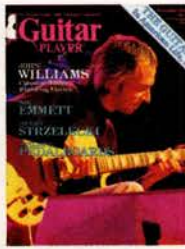
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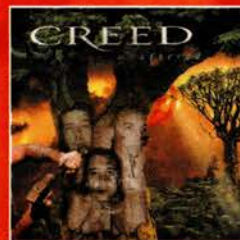
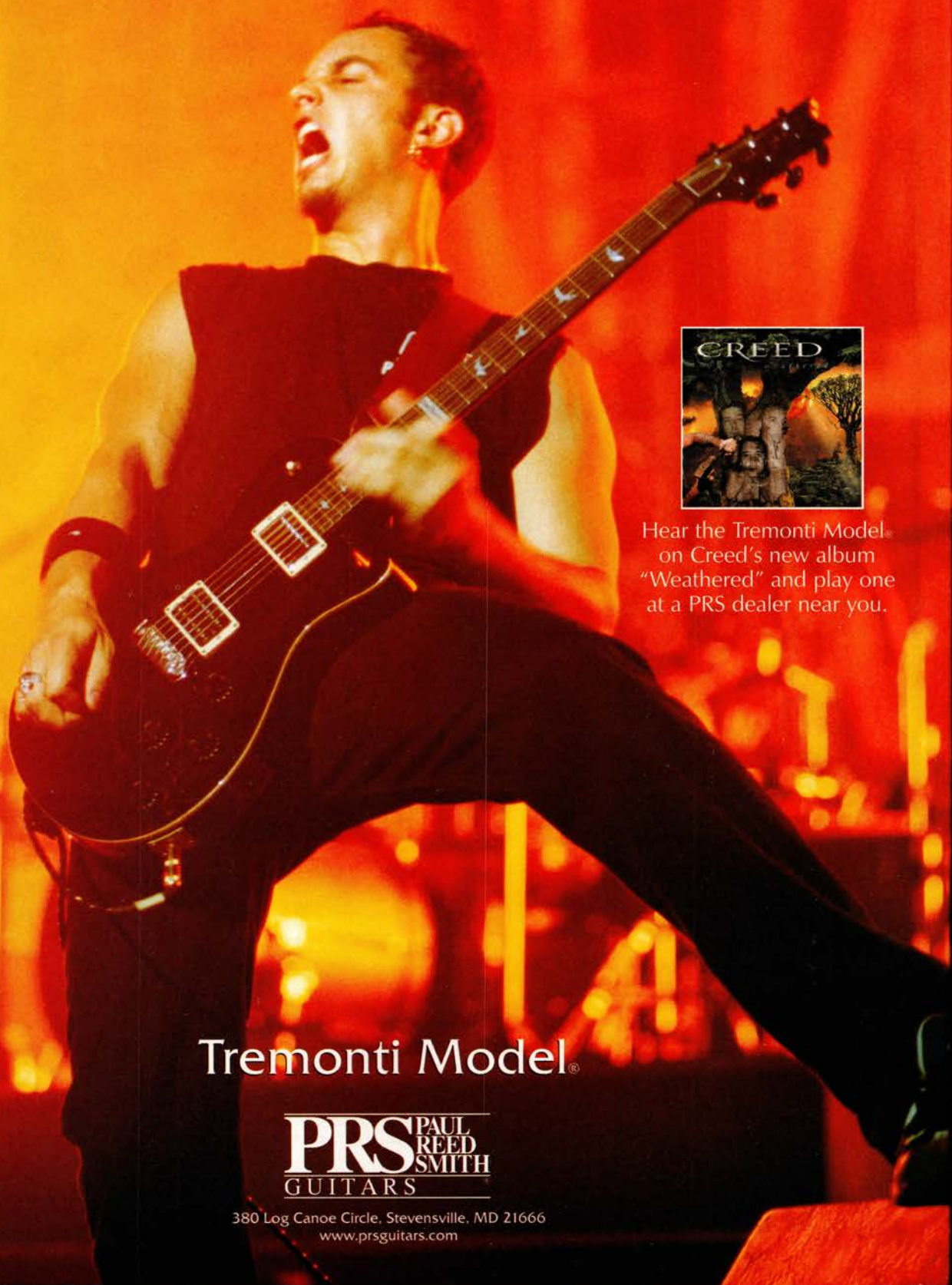








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FULL METAL STRAITJACKET

Photo by Neil Zlowzower

By Jude Gold

DARON MALAKIAN'S *Impassioned Sonic Assault Propels* SYSTEM OF A DOWN



Daron Malakian doesn't spook easily. Whether it's playing guitar while crowdsurfing on his back, or attacking a Gibson with a battery-powered marital aid, the 26-year-old guitarist pursues music with an undaunted, all-consuming passion. ☒ "When I'm sweating,

my fingers are bleeding, and I'm bruised up—that's a good show," explains Malakian. "It's sort of like being a baseball player. You know you had a good game when your uniform gets dirty." ☒ System of a Down's second album, *Toxicity* [American/Columbia], > > >



"Back in the day, you couldn't be a metalhead and also listen to Depeche Mode," says Malakian. "But things have changed, and now everybody is mixing sounds together. I'll listen to Simon and Garfunkel and death metal in the same 15 minutes. I'm a musical schizophrenic."

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Midnight Music	Pittsburgh	PA	412-369-9455
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FULL METAL STRAITJACKET

beat the so-called sophomore jinx by debuting at number one. And the band's mammoth "Pledge of Allegiance" tour and fervent fans prove that System has successfully alchemized rap, rock, punk, world music, and socio-political rhetoric into precious metal.



Many bands purport to fuse rap, metal, goth, world, and punk, but you guys actually preserve the fire of each style. How do you pull that off?

I'm not one to toot my own horn, but when I listen to something, I really *listen* to it. It's not like, "Well, rap is really popular right now, so I should check it out." Those musicians aren't listening to rap because they like it, they're listening to it because they don't want to fall behind. And if you're only listening to a style of music to be cool, you'll never be able to have the in-

fluence come out naturally in your playing.

It's also interesting, that in this age of cookie-cutter, new-metal guitar tones, you seem to have developed your own voice.

Well, I think the best sound comes out of just a guitar pickup and the right amp. I used my Carvin SX-100 amp on both records, because it's heavy, dirty, and not at all pretty. It *growls* at you like no other amp. The Carvin has a lot to do with my sound, because I've had it since I was 15. But I don't take it out of my house—I'm afraid it would get jacked. My main amp on-stage and in the studio is a Mesa/Boogie Triple



RICK RUBIN TAKES ON THE SYSTEM



WITH A LIST OF CREDITS THAT INCLUDES THE RED HOT CHILI

Peppers, Tom Petty, Slayer, Johnny Cash, Macy Gray, the Beastie Boys, and Run-D.M.C., producer Rick Rubin is uniquely qualified to tie together the various influences of System of a Down. Here, Rubin talks about working with System, the power of dynamics, and the art of making a great rock record.

—JG

"THE LEAST GLAMOROUS—AND

most important—part of the rock world is sitting at home writing," says Rubin. "One mistake a lot of bands make is thinking that the studio is the place to *finish* their songs. For *Toxicity*, I spent a lot of time in the rehearsal room with System, working on the arrangements and vocal melodies, developing the material, and getting the band really confident at playing their songs. That way, when we got into the studio, we were only focusing on getting great performances—those magical takes that send *chills* down your spine—instead of things like, 'What chord should the chorus start with?'

"The interesting thing about *Toxicity* is the variety of guitars that Daron used. He created a guitar army. There were all kinds of acoustic instruments from other parts of the world—things

I'd never seen before. They added a traditional flavor that you might hear on an Armenian folk record, but wouldn't normally hear on a heavy-metal record. The trick to mixing all those guitars is pulling them in and out at the right spots to create the most exciting dynamics possible. That's what gives songs the roller-coaster effect. If you have a wall of guitars playing the whole time, it just feels like a wash.

"A big part of making guitars sound huge is psychological—it's where things sit in the mix, and at what moment they get louder. People talk about the huge sound of John Bonham's drums on Led Zeppelin records, but in reality, they only sound huge when nothing else is playing. For example, the intro to 'When the Levee Breaks' is a big, roomy drum sound, but when the guitars come in, the drums shrink up and become fairly



"What I like about Daron as a guitar player is his ability to play with tremendous feeling, but still stay in the pocket," says Rick Rubin, who co-produced *Toxicity*. "He's not sloppy at all, yet he never sounds mechanical, robotic, or like a loop—you can still hear his personality and emotion in his playing. That comes from raw talent and a lot of practice."

insignificant—at least by modern standards. It's the dynamics of loud and soft—that's what gives the impression of power and volume.

"To record a great rock record, you must be less concerned with your guitar playing and more concerned with the songs. Guitarists often do things that sound cool to them, but don't make the song better. If anyone is trying to be the star, it diminishes the whole. But when everybody's parts are supporting the song, you win."

FULL METAL STRAITJACKET

Rectifier. I use three heads—one is a backup—and four 4x12 cabs. I like the Mesa because it gives you the bulk of a Marshall, but a lot more gain. Marshalls are great, but they have a cleaner, AC/DC-type of overdrive, not a really *crazy* overdrive. I also have a Rocktron Hush hooked up, which tightens up the sound and drowns out the buzz.

What are your main guitars?

In the studio, I used a bunch of Gibsons—an SG, a Thunderbird, a Les Paul, and an SG double-neck. When I wanted a more heavy-metal type of sound, I went with the Les Paul because it gave me this *thickness*. For less gainy sounds, I'd go with the SG. I also used a Jackson and two Ibanez Iceman baritones. Each guitar found its own tonal space on the album.

You used a lot of Gibsons on the record, so how come you use a standard Iceman onstage?

I'm pretty energetic onstage, and a Les Paul is just too heavy. The Iceman fits really well with what I do. I put Gibson pickups in it, and it sounds really good. It's thick enough when I'm



Secret Systems: A peek inside Hollywood's Cello Studios while Malakian (second from left) and company lay down basic tracks for *Toxicity*.

PHOTO: MEGAN PERRY

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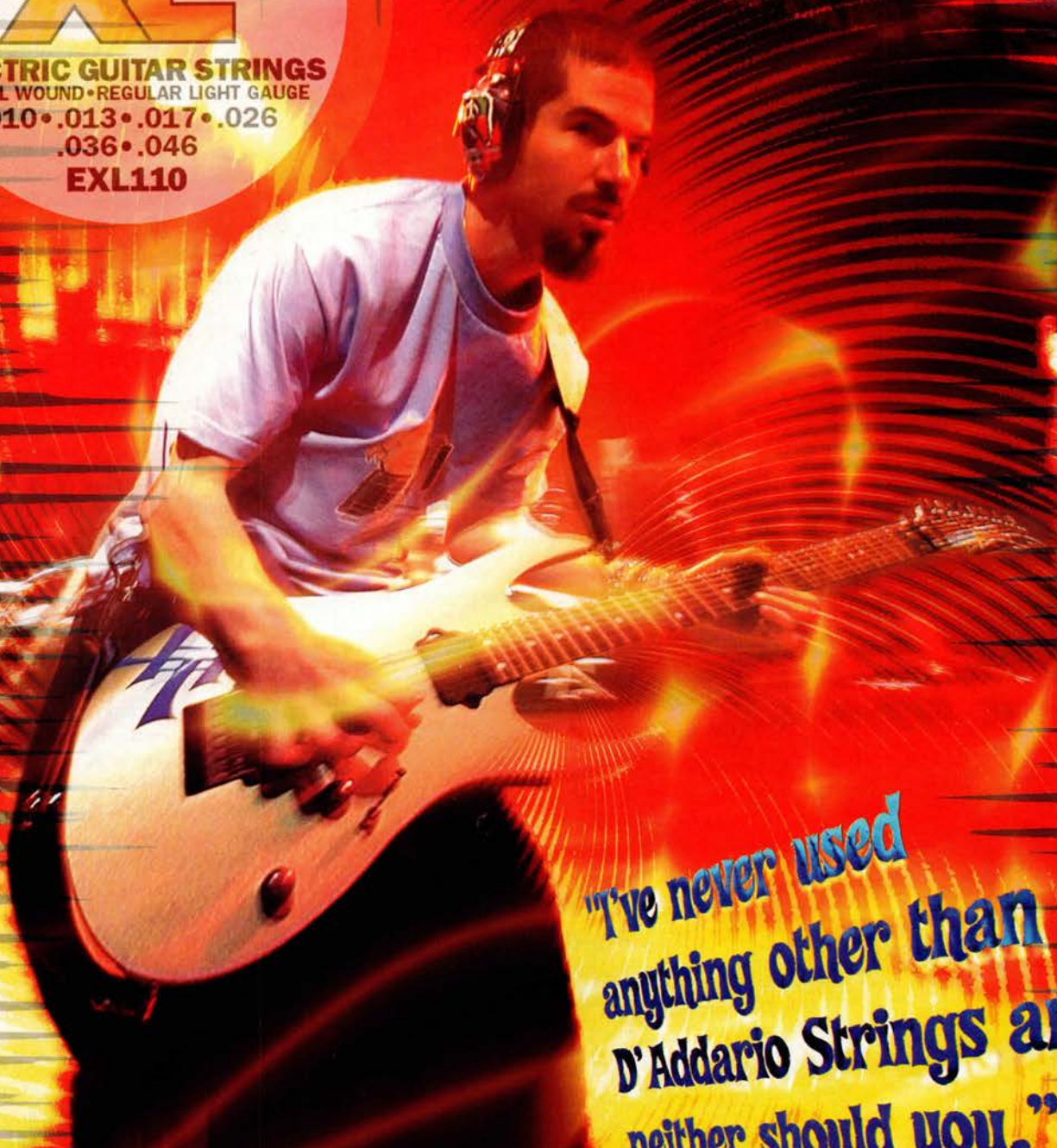
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playing heavy, but pretty enough when I'm clean. I've been touring with it for years. I tune down a whole step, and then I drop the low string another whole step—I'm in D with a dropped C. I use Ernie Ball strings—.010s for the high string, and extra-thick gauges for the others.

Are there other ways of making guitars sound huge besides turning a Triple Rectifier to 10?

Don't play so busy! When you're taking up all the space playing a million miles per hour, it thins out the sound. But when you're playing a solid riff, and the other instruments are complementing you, it's easy to make the guitar sound huge.

Any other gear you use?

I use a Line 6 DL4 delay onstage. It's awesome. I use it to make certain sections less empty—like at end of "Psycho." But I'm leery of using effects on our albums, because albums are forever. If you use an effect today, and then five years later somebody makes a better one, it makes your effect sound cheesy.

How did you develop that rhythmic, chain-saw-attack on power chords?

That comes from thinking, "How is this part going to move people?" I listen to the drums and vocals, and write my music around them. How all the parts work together is the real secret of the System sound—the guitar just helps me develop the ideas.

If the guitar is such a low priority, how come it sounds so explosive?

That's the song exploding through my guitar. The song is the explosive part.

How do you construct your songs?

You have to know your band when you're the songwriter. I try to get their vibe, so that when I bring in a song, they feel like it's *their* song too. I'll check out what John [Dolmayan, drummer] and Shavo [Odadjian, bassist] are listening to. Serj [Tankian, vocalist] was more into poetry on our first record, and more into melody on this one. If I know what phase he's in, I can get into it, as well. I look at myself, too. What kind of song do I want to do? What kind of sounds do I want bring in? And it's all done without being afraid to try new things.

You did a ton of layering on Toxicity—do you have any problems delivering all those guitar parts live?

The songs come through just fine because we wrote them *without* the layers. The verses, choruses, and other sections are the same whether I play one guitar onstage, or layer 12 guitar parts on the recording.

What was it like sharing production duties

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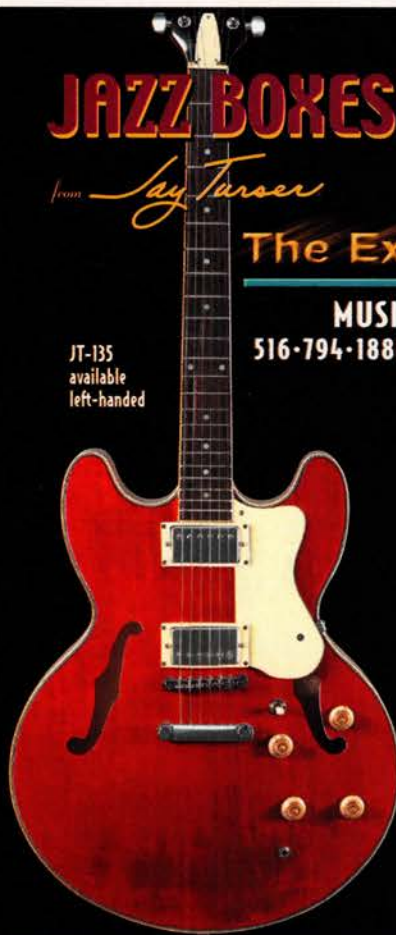
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with Rick Rubin?

It's an honor to have Rick produce your record, let alone sit next to him and produce it with him. One thing I learned from him is that a great band should be able to plug in and play, and all the engineer has to do is press the record button to cut a great track. That's how you get the true, live emotion. Rick also taught me that the life of a song bleeds through more when you don't worry about every little mistake.

Now that you've completed two major albums, what do you know about recording guitar that you didn't know before?

I've realized that if you can mix and match guitar tones, and layer them right, you don't need to use so many effects. You're using natural sounds to complement each other, and the blend becomes the effect.

What excites you about the current state of rock guitar?

Today's players are thinking more about the song, and less about their soloing skills. Take Adam Jones from Tool—he never seems to do anything extra to show off. The song is the most important thing. However, there was a lot more experimentation going on in the era of big guitar solos—and that's a good thing, as well.

Who inspired your playing?

As a kid, I was a metalhead, and it was all Randy Rhoads and Eddie Van Halen. Now I like the other end of things, too—guitar players like Jerry Garcia, Carlos Santana, Jimmy Page, and The Edge. Theirs is more of a single-note style of playing, but that single note will take you a long way. I don't know how they do it—it's just pure emotion. I'm influenced by a lot of players, but I don't copy their riffs. It's funny when people say our stuff sounds Armenian—and we are Armenian—but a lot of my parts are influenced by the melodic, Arabic-styled solos of [Iron Maiden guitarists] Dave Murray and Adrian Smith.

Do you have any advice for guitarists trying to find their voices?

My advice for any musician is to just be yourself. Influences are good, but trying to be someone else ain't too cool. Even if you like System of a Down, don't try to be like us. Let us rub off on you, but keep your mind on your own craft. At the end of the day, if you love it, then people will catch on. You sort of have to love yourself before anybody else will. And don't get stuck on one form of music. Be a player that can sit in with a jazz group, a heavy metal group, or a folk band, and you'll be able to fit in wherever you go. Be a chameleon. True artists are always searching for new things.

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PORTRAITS

A GALLERY OF BEHIND-THE-SCENES PHOTOGRAPHS



BY LEGENDARY PRODUCER EDDIE KRAMER



“**T**hey’re little windows into the privacy of the recording session,” says Eddie Kramer about his candid photos of ‘60s and ‘70s rock icons at work. “You look in and you see the artist creating. It’s interaction time—the musicians interacting with each other and with me, and no one cares that I have a camera.” ■ Kramer—the sonic architect of classic Jimi Hendrix, Led Zeppelin, and Kiss albums, and the chief designer of Hendrix’s Electric Lady Studios—was recently honored with photo exhibits at the Rock and Roll Hall of Fame and Museum in Cleveland, Ohio, and in a private lobby at VH1’s corporate headquarters in New York City. In addition to the prints reproduced here, there are roughly 1,080

images in Kramer’s database, and you can view 350 of his photos at kramerarchives.com. Kramer is also compiling images for his upcoming photographic book, *From the Other Side of the Glass*. ■ “This was the time of flower power and a fledgling music business, and everything was very relaxed,” explains Kramer. “No one said, ‘Hey, you can’t have a camera in here!’ I didn’t want to interrupt the creative process, but during rehearsals, I’d run in, adjust a mic, ask Jimi if everything was okay, and then snap a few pictures. I just happened to be in the right place at the right time, and I got off a couple of good shots.” —MICHAEL MOLEND

Thanks to Ernie Rideout for his assistance in preparing this feature.



Jimmy Page and Robert Plant working out the basic tracks for “Black Country Woman” at Mick Jagger’s country estate, Stargroves, 1972.

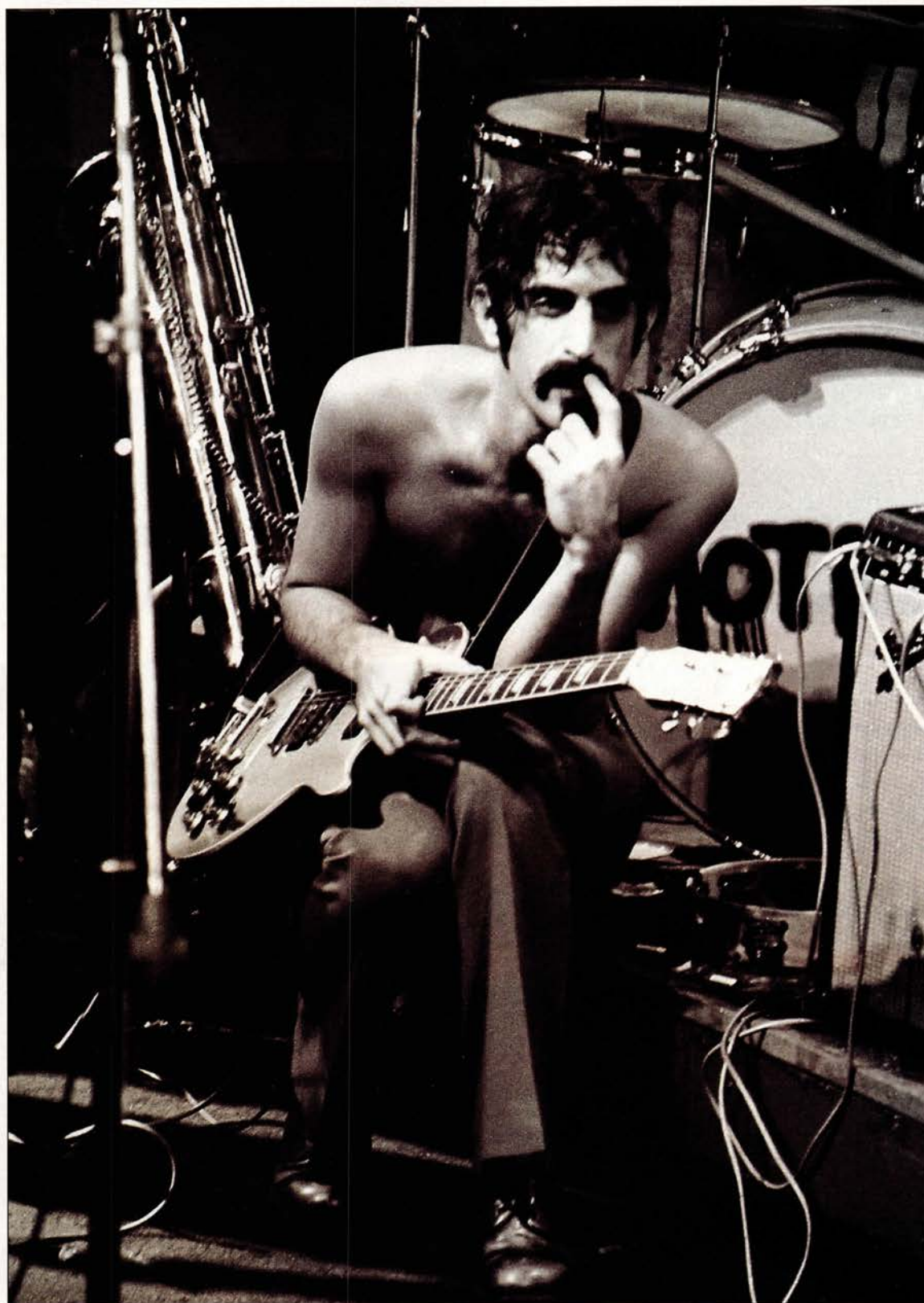
“We had been generating really cool sounds by putting each instrument in a different room of the mansion,” says Kramer. “But ‘Black Country Woman’ was the complete opposite approach—we were going for an intimate sound where room acoustics were *not* a factor by recording outside on the lawn on a nice, sunny day.”



OF GENIUS

*Frank Zappa onstage
at the Fillmore East,
New York City, 1969.*

"Frank's in this really serious pose—like he's digging the band," says Kramer, who often recorded shows using the Fillmore's primitive 8-track studio under the main stage. "In reality, some chick jumped onstage while the Mothers of Invention were playing, and a security guy immediately grabbed her and tossed her back into the crowd. Frank just sat down and watched the whole thing unfold."



PORTRAITS OF GENIUS



Jimi Hendrix and Noel Redding jamming backstage at Madison Square Garden, New York City, 1969.

"Just before shows, Jimi would love to jam—but really quietly with a small amp, like a Fender Princeton," remembers Kramer. "Here he's playing his Flying V, which was his 'blues' guitar. He would relax by playing blues before a performance, and he'd go from a very cool, calm guy backstage to this animal onstage."



Hendrix running through the horn arrangement of "South Saturn Delta Blues" at the Record Plant, New York City, 1968.

"Jimi's playing a Les Paul Junior, here—which was *very* unusual," says Kramer. "He would arrange the parts on the guitar, and Larry Fallon [arranger, standing] would translate what he wanted to the horn players. Although Jimi was very shy, when he worked on his music, he was lucid, commanding, and totally in charge."





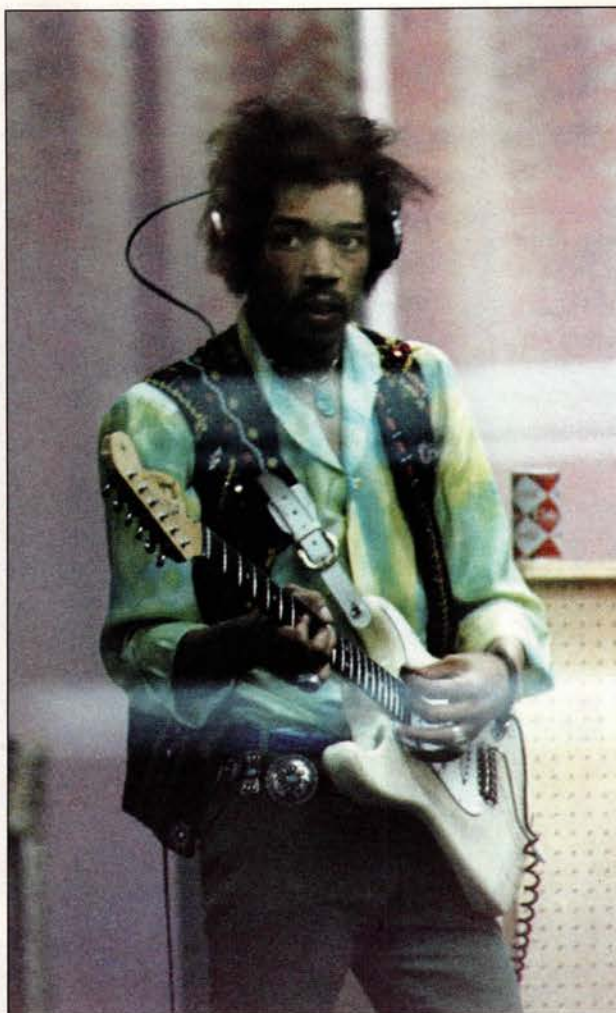
Keith Richards tracking acoustic parts during the Beggar's Banquet sessions at Olympic Studios, London, 1967.

"During these sessions, Jean Luc Goddard was filming his Rolling Stones documentary, *One Plus One*," says Kramer. "Jimmy Miller, who produced the album, was very adept at creating a vibe, and he'd push me to record the acoustics dirtier and crunchier. I feel that's when the Stones were at their best—when they showed their blues roots and played *raw*."



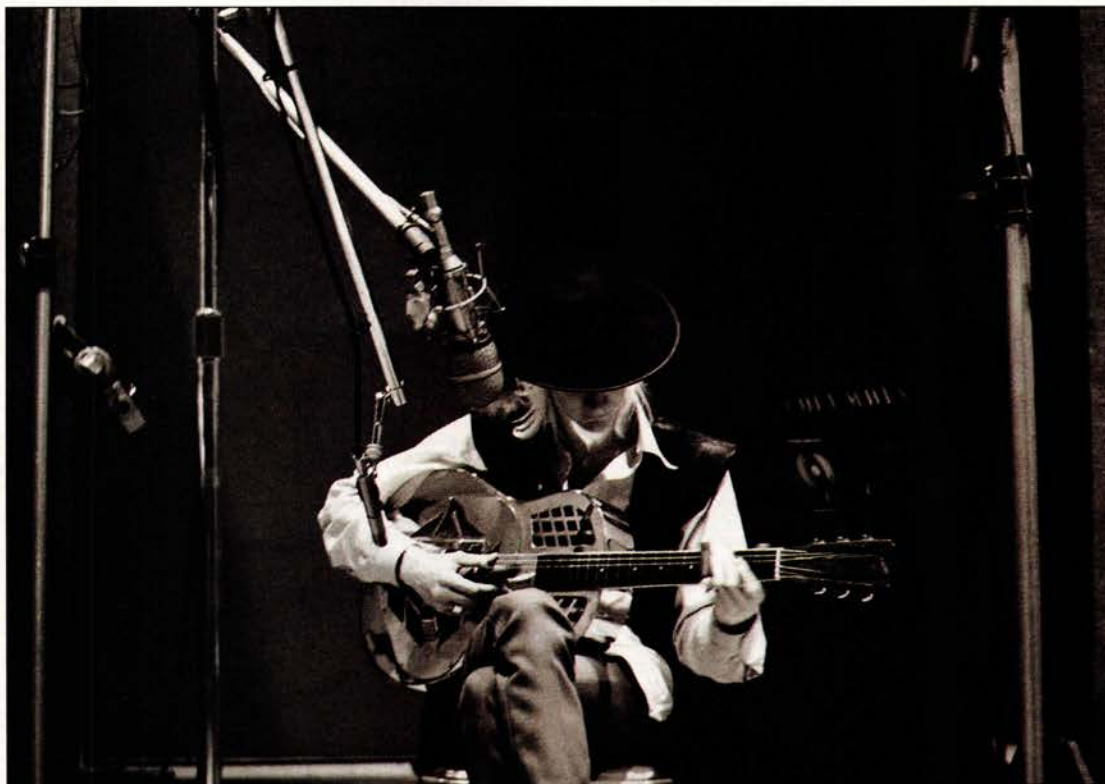
Hendrix in mid take while recording Electric Ladyland at the Record Plant, 1968.

"This photo inspired the title of my upcoming book, *From the Other Side of the Glass*," reveals Kramer. "I shot this with a telephoto lens through the control-room window. Do you get a sense of Jimi's laser-like concentration?"



Johnny Winter tracking his self-titled debut album at CBS Studios, Nashville, 1969.

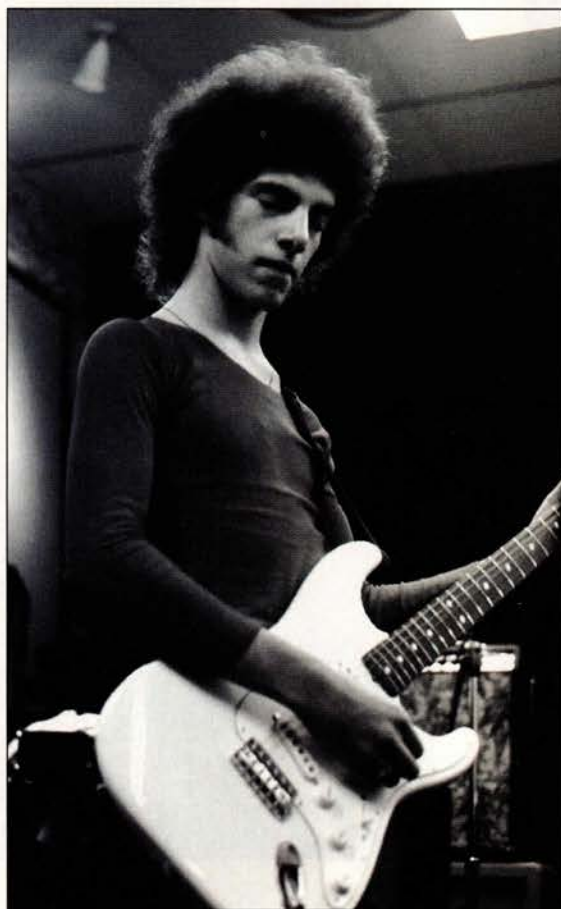
"I wanted a cleaner sound for the acoustic tracks on this record," says Kramer. "I didn't go for a raw quality. I wanted the sound to be very present and in your face. The sessions were interrupted by the telecast of Neil Armstrong walking on the moon."



PORTRAITS OF GENIUS

Neal Schon recording
Santana III at
Columbia Studios,
San Francisco, 1969.

"The band tracked all at once, so the interplay between Carlos and Neal was captured in real time," says Kramer. "The only overdubs were some solos and sweetening parts."



Carlos Santana recording *Santana III* at
Columbia Studios, San Francisco, 1969.

"This was a weird session—I don't even think a producer was there," remembers Kramer.

"But I had a particular way of miking amps with a Shure SM57 and a Beyer M160—pretty much the way I miked Jimi's amps—and, at the time, I think Carlos was looking for *that* sound."



Dave Mason recording Traffic's "*Dear Mr. Fantasy*" at Olympic Studios, London, 1967.

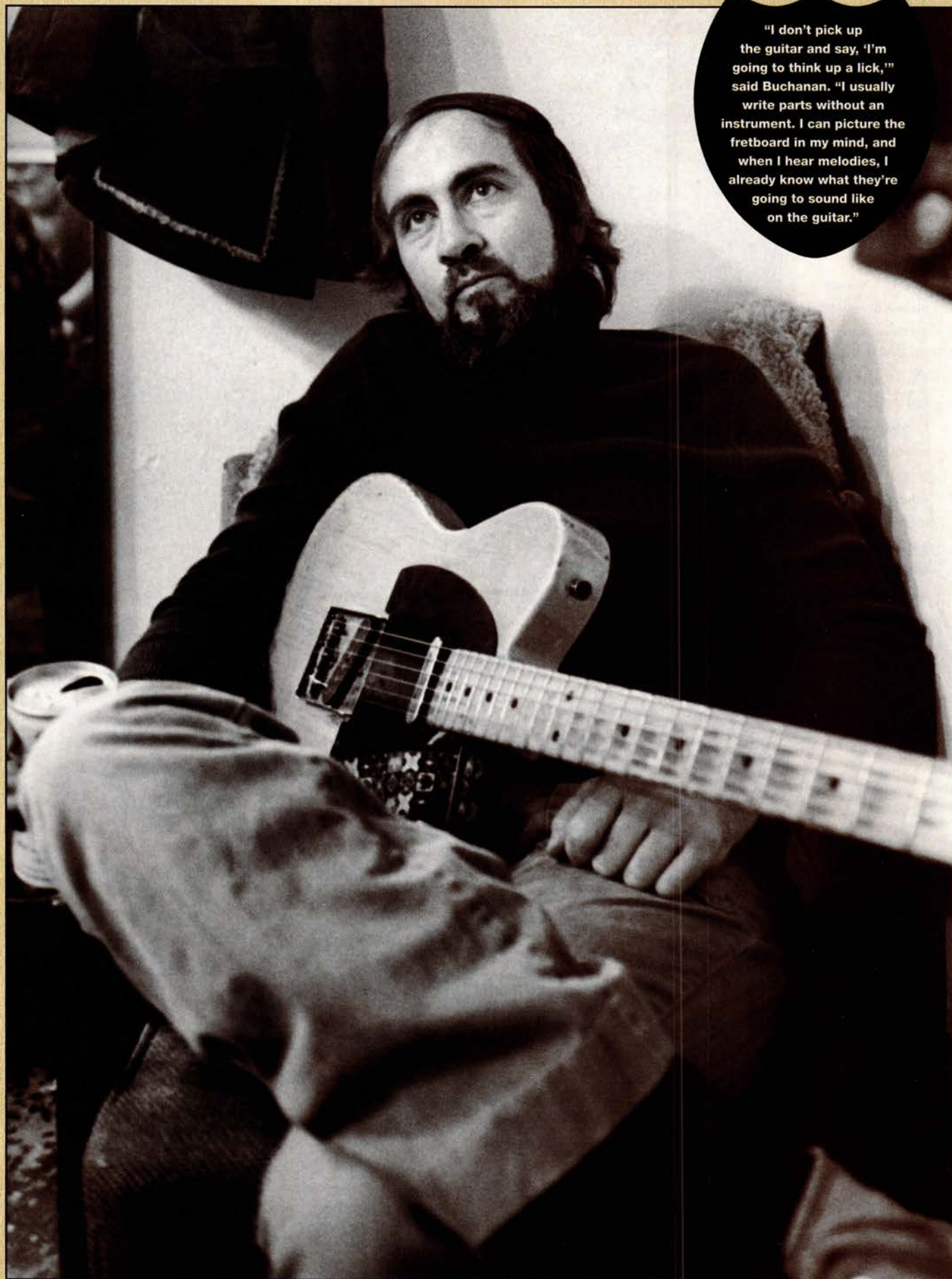
"Jimmy Miller produced this session, and he was the most brilliant producer I ever worked with," says Kramer. "He was able to get the band really into their music and cooking. For this track, we set the band up on a huge stage and captured their live energy. Dave had a good song sensibility, and he held everything down with solid rhythm parts."



A very naked Ted Nugent recording a solo at Mira-sound Studios, New York City, 1969.

"We're servants of the music *and* the artist," laughs Kramer. "Ted complained he couldn't get this solo, and would have to strip to get into the vibe. You're there to help translate the artist's vision to tape, and you don't want to screw with their 'creative impulses' too much. Still, this is a hysterical picture—very Neanderthal." ■





"I don't pick up the guitar and say, 'I'm going to think up a lick,'" said Buchanan. "I usually write parts without an instrument. I can picture the fretboard in my mind, and when I hear melodies, I already know what they're going to sound like on the guitar."

ROADHOUSE

Wizard

An Exclusive Preview of
ROY BUCHANAN:
AMERICAN AXE

By Phil Carson

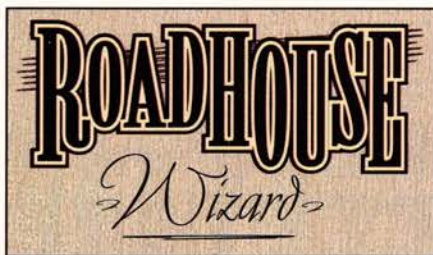
T

he year 1968 turned life in America into a virtual kaleidoscope of disparate events—the good, the bad, and the unfathomable. In Buchanan's cloistered world, the spring brought intriguing news: Jimi Hendrix was returning to town. Hendrix had just released his second album, *Axis: Bold as Love*, and he was scheduled to play two shows at a ballroom inside the Washington Hilton on March 10. John Gossage, a photographer and manager of a hip

► ► ►

Photograph By

Jim Marshall



record shop near Georgetown University, was planning to cover the event for a local underground paper known as the *Quicksilver Times*. The photographer wanted to build his rock and roll portfolio for a book proposal, and he indeed emerged from the day's work with an enduring photographic record of Hendrix in action. Gossage had caught a couple of Hendrix's shows at the Ambassador Theatre the previous August, and he was determined that Buchanan experience Hendrix, too. So when Buchanan stopped in at the record shop, Gossage gave him a ticket to the earlier of the two shows at the Hilton. It seemed like a rare opportunity to expose Buchanan to the hottest performer on the concert scene, but Gossage's secret mission was to turn Hendrix on to Buchanan. Although Buchanan's wife was due to have their fourth child any day, the guitarist expressed interest in seeing Hendrix.

"Roy had been blown away by *Are You Experienced?* when it came out the previous Au-

gust," says Gossage. "It mattered to him. People were always handing him stuff, and saying things like, 'Oh, you've got to listen to Jeff Beck.' Roy didn't pay much attention to any of it. But Hendrix mattered."

No doubt Buchanan hung at the margins of the young crowd to witness Hendrix's take-no-prisoners approach. The Voodoo Child opened with his riveting rendition of Howlin' Wolf's "Killing Floor," and went on to perform "The Wind Cries Mary," "Red House," "I Don't Live Today," and a few of his radio hits such as "Foxy Lady," "Fire," and "Purple Haze." After the first set, Gossage followed Hendrix up to his room to take photographs.

"He was very nice and soft spoken," Gossage reports. "I tried to convince him to go to the Silver Dollar club after his last show and see Roy. I said, 'This is someone you should see. He's the most phenomenal guitar player, outside of you. He came to your show.' But Hendrix gave no sign that he knew who Roy was, and he obviously had more interest in a certain young lady than he had in hearing any more rock and roll."

Still, Gossage went to the Silver Dollar that night, hoping Hendrix had decided to have a look for himself. He never showed up. Later on, Gossage asked Buchanan if he had attended Hendrix's concert. "Yeah, I saw him," came the typically laconic reply.



"One of the things that struck me about Roy was how much he enjoyed being an accompanist," said Alligator Records founder Bruce Iglauer, whose label signed Buchanan in the mid 1980s. "Also, like a jazz player, he loved having a melody upon which he could improvise."

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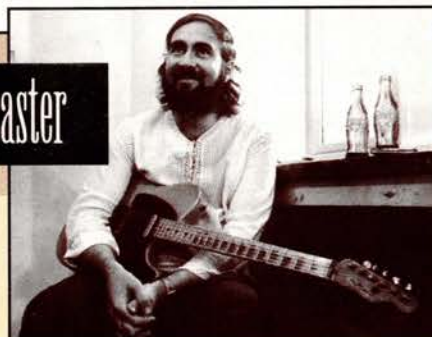
"But from that point on, Roy had nothing but good things to say about Hendrix," says Gossage. "He even went on to play several Hendrix songs that night, but with one hand and while drinking a beer—you know, Roy's usual bar tricks."

The contrasts between the two guitarists couldn't have been greater. Hendrix—all of 25—was a Seattle native, and he played the flamboyant, psychedelic warrior in his concert appearances. He moved to the music in erotic

ways, and he took to new heights the guitarist's shtick of matching his facial expressions to his screaming guitar. He played a Stratocaster, plugged into powerful amps, and embraced the evolving technology of effects pedals. He was

Two Possibly True Stories About Buchanan's Famous '53 Telecaster

In 1969, with his 30th birthday still ahead of him, his wife pregnant again, and desperately needing normalcy in his life, Buchanan laid down his guitar and picked up a pair of scissors. He enrolled at Maryland's Bladensburg Barber School, and after graduation started cutting hair at a shop in the Montgomery Mall in Prince George County.



"I WAS DOING SOMEONE'S

hair the day I first saw my guitar," Buchanan later recalled. "A guy was walking down the street with it, and I knew that guitar was mine. I walked out—right in the middle of the haircut—and said, 'Where'd you get the guitar? I want it!' Usually you'd start trouble like that—the guy might think you were trying to take it from him or something. But

I said, 'What kind of guitars do you like?' He said, 'I like real beautiful guitars.' Well I said, 'I'll get you the most beautiful guitar you've ever seen, and I'll trade you straight across.' So I called a friend who had some connections, and I told him I wanted a purple Telecaster. I had that guitar before the sun went down. Then I went to where the guy was playing, and

I said, 'Here's your guitar. Where's mine?' We swapped. That was it. It was like he knew that guitar belonged to me."

Although it's a great story, Buchanan's good friend from the period, Elwood Brown, disputes it. According to Brown, Buchanan was playing a Les Paul at the time, and other guitarists would bring him their "finds" to see what he thought.

Brown maintains that Buchanan swapped his Les Paul for Charley Jones' latest discovery—a chipped and weathered 1953 Telecaster (serial number 2324) with a honey-finished ash body, a maple neck, and a black pickguard. Buchanan liked the Tele's sound so much that the two players never swapped back. He had found his musical soulmate.

—From *American Axe*.

PHOTO: HOWARD BRAINEN

Different shades of blue.



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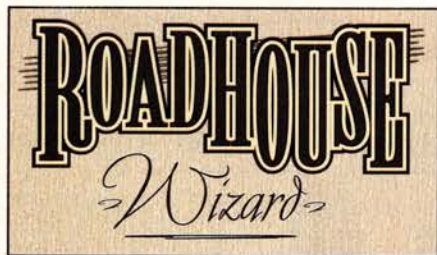
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also black, a lefty, and played louder than anyone ever had previously—a pretty exotic picture that attracted groupies like moths to flame.

At 28, Buchanan had been in the business more than twice as long as Hendrix. The sartorially challenged hillbilly from Ozark and Pixley, in contrast, stood still while playing. He

rarely displayed emotion, preferring instead to dwell solely on his craft. He was long married, and the father of four children. He stuck with his tried-and-true Tele and his modest Fender Vibrolux amp, and he took justifiable pride in producing sound effects with his hands alone. Where Hendrix sought the spotlight, Buchanan preferred the shadows.

But experiencing Hendrix seemed to produce a few revelations in Buchanan, and one was deeply disturbing: Technology had eliminated one of his competitive advantages. Electronic gadgetry now allowed any player to produce the wah-wah effects that Buchanan had painstakingly pioneered on the Telecaster using only his hands and the volume and tone control knobs.

In addition, the fuzz tone Buchanan had achieved using ripped speakers and overheated amp tubes had become readily available at the flick of a switch. The deep, gritty sound he had forged through a decade-long journey across America was now packed into a box—and *that* was being hailed as revolutionary. Few could appreciate the irony of this as well as Buchanan could.

Beyond the music itself, Buchanan grasped that Hendrix's stage act changed the way the game would be played. As an entertainer, Buchanan understood the power of theatrics. He possessed a keen commercial sense, and he was willing and able to explore virtually any commercially viable form of music. He simply wasn't capable of jumping around.

Buchanan, being a shy country boy, believed deeply in the intrinsic power of the music itself. Ironically, so did Hendrix, and he eventually regretted his theatrical approach when his audiences continued to demand the same old shtick. Although no one understood it at the time, Buchanan's down-home approach could not be surpassed merely by Hendrix's wild stage presentation. Still, Hendrix had won the spotlight.

Buchanan concluded he would have to focus on his strengths, and continue to hone the remarkable control he had developed over his sound. That meant sticking with the elemental tone of a highly amplified Telecaster, and drawing from a songbook composed of the basic threads of American popular music—including country, blues, jazz, and roadhouse rock. No loud shirts, no leaping around, no stage act. But Buchanan *did* absorb from Hendrix the techniques he admired.

"Hendrix had made a leap in the kind of guitar playing that Roy was also investigating," says Gossage. "He had found things that Roy had not found. I think Roy envied Hendrix's ability to write songs. The one comment I remember from Roy was that 'Hendrix had the fat-tone, distortion thing down.' This was the competition. Roy had once said to me, 'Clapton is a good guitar player.' And he left it at that. That Roy was on a par with these guys, at that time, was a matter of fact. But I think he had really *seen* the Hendrix show—the Marshall amps, the moves, the singing, the songs—and thought, 'I can't compete with that.' That realization brought Roy back to his roots. He may have been inspired to make his sound more contemporary, but seeing Hendrix made Roy realize that he was *this* guy, and Hendrix was *that* guy. After seeing Jimi, Roy went back to the pure Tele tone as his claim to fame. And it was wondrous. Roy's sound wasn't in the amps. It was in his hands."

Excerpted from Roy Buchanan: American Axe by Phil Carson. Published by Guitar Player's Backbeat Books (backbeatbooks.com)—which also brought you the tremendously fab Beatles Gear by Andy Babiuk.

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Reviews Sunshine Daydream

AUDIO

Grateful Dead *The Golden Road*

The Grateful Dead are undoubtedly the most-recorded group in the history of music. As early as 1966, the road crew religiously taped the band's concerts through the P.A. mixing board, and fans began to circulate their own audience recordings. In the early '80s, the late Jerry Garcia and his bandmates started selling special "taper tickets" that allowed listeners to set up mics in a roped-off area of the venue. Since then, legions of devotees have captured every show using state-of-the-art equipment. By trading tapes and discs with likeminded folks, Deadheads are able to amass *hundreds* of hours of live performances—some dating back to Garcia's jug band days.

This wealth of material means hardcore Deadheads are likely to view *The Golden Road*—Rhino's 12-CD Grateful Dead box set—with mere curiosity. However, typical fans

will be thrilled by the depth of this collection, which contains 15½ hours of music, including seven hours of previously unreleased recordings.

The Golden Road merges nine Warner Bros. albums with "soundboard" tapes and studio outtakes from late 1965 through 1972—the Dead's most creative and magical period. You get carefully remastered versions of *The Grateful Dead*, *Anthem of the Sun*, *Aoxomoxoa*, *Live/Dead*, *Working Man's Dead*, *American Beauty*, *Grateful Dead* (a.k.a. *Skull and Roses*), *Europe '72*, and *History of the Grateful Dead, Vol. I (Bear's Choice)*. These albums are augmented with rare tracks, as well as hidden singles, radio promos, and even a stage rap. In addition, there are two CDs of pre-Dead music recorded when the band was called the Warlocks

and the Emergency Crew.

The set's new material is presented in chronological order with the old, so listening to the 152 tracks, we're able to trace the Dead's musical evolution. Slowly—and sometimes painfully—we hear them blossom from a tentative cover band into a telepathic, improvisational ensemble.

Birth of the Dead

Appropriately, the journey begins with the double-disc *Birth of the Dead*. Composed exclusively of studio tracks, disc 1 opens with six demos recorded for the Autumn label in late '65. Clearly the band was *not* destined for pop radio. Their flat, quavering vocal harmonies pale in comparison to emerging American bands of the day, such as the Byrds and Lovin' Spoonful.

Some details: We hear Garcia

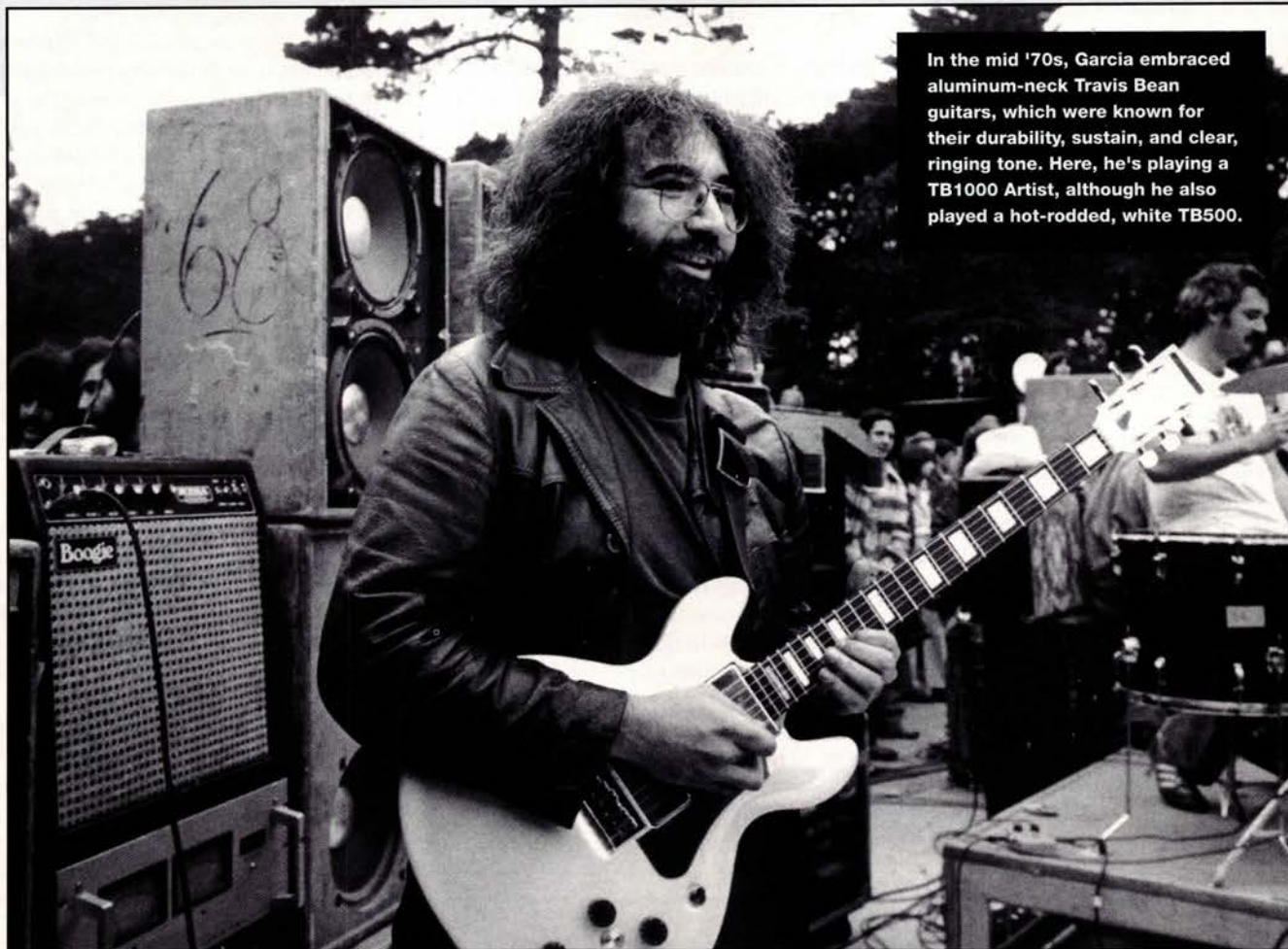
wrangle the last chord in "Mindbender (Confusion's Prince)" with fast whammy-bar action. For several years, this tremulous move would be an essential element of Garcia's early "Captain Trips" sound. Photos from this era show him playing a red, Bigsby-equipped Guild Starfire hollowbody through Fender amps, and judging from his bright, snappy tone, it's likely he used this setup on these songs.

A bluegrass-tinged "I Know You Rider"—which would become a cornerstone of the Dead's live repertoire—makes its debut here. Combining Yardbird-style rave-up riffing, wailing harp, and a genuinely rockin' Pigpen vocal, "Caution (Do Not Stop on Tracks)" points toward deeper jams just on the horizon.

The next ten songs were cut for the Scorpio label in the summer of '66. Gone is the cold, distant, reverb-drenched sound that characterized the Autumn sessions. Instead, the band is warm, rambunctious, and rootsy. Particularly exciting is Garcia's peppy major-pentatonic solo in "You Don't Have to Ask." This is where we first hear the relentless ascending and descending lines that would power his leads for the next few years. When the Dead hit "Cold Rain and Snow," everything snaps into focus. This is *the* sound—the adenoidal vocals, quivering Bigsby chords, chopped 6-string backbeats, harmonized Farfisa-and-guitar riffs, and fat, incredibly melodic bass lines—that would make them famous.

Disc 2 consists of 14 live songs recorded in the summer of '66. The vocals are ragged and the tempos lurch hither and yon, but it's fun to hear the Dead honing their craft. Highlights include a





In the mid '70s, Garcia embraced aluminum-neck Travis Bean guitars, which were known for their durability, sustain, and clear, ringing tone. Here, he's playing a TB1000 Artist, although he also played a hot-rodded, white TB500.

driving but spacey "Viola Lee Blues," a poignant take on Dylan's "It's All Over Now, Baby Blue," a menacing "I'm a King Bee," and a swaggering "Big Boss Man." It's R&B with a tie-dye twist.

The Grateful Dead

Next up is *The Grateful Dead*—the band's fabulous debut album that was released in March '67. A mix of rowdy blues, bluegrass, and boogie, the album served as a soundtrack to the Summer of Love. The perky opening strains of "The Golden Road (to Unlimited Devotion)" never sounded better, thanks to the HDCD remastering. (Even standard CD players benefit from this technology, but if you have an HDCD unit, you'll be able to experience the 20-bit encoding used on all 12 discs.) Little details—like the feedback squeals in Garcia's opening notes and

frazzy solo—emerge in full psychedelic splendor.

The new stuff? There are five studio tracks from early '67 (in "Tastebud," we hear how Garcia drew inspiration from Michael Bloomfield), plus a 23-minute version of "Viola Lee Blues" recorded live that fall. The fluid, sustains lines in this wild jam reveal two things: By now Garcia had complete command over his two-steps-forward-one-step-back pentatonic finger dance, and his black Les Paul (equipped with P-90s and a Bigsby, which he later removed) had replaced the faithful Starfire.

Anthem of the Sun

The Dead released their second album, *Anthem of the Sun*, in July '68. Unlike *The Grateful Dead*, which was tracked live and mixed in a matter of days, *Anthem* was laboriously crafted from bits and

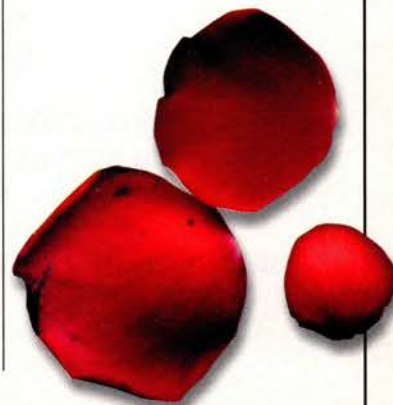
pieces of studio and live recordings. In a bohemian version of musique concrète, the band melds its trademark throbbing jams and spirited choruses with icy waves of feedback, stony Leslie-processed vocals, and prepared piano. There's also lots of splendid lead guitar: In "Alligator," Garcia's scratchy low-string lines give way to fruity, hornlike tones, as he nimbly darts in and around Phil Lesh's pumping bass and Pigpen's burbling organ. In '68, Garcia is often pictured playing a P-90-equipped goldtop Les Paul outfitted with a trapeze tailpiece. Because his fat, singing *Anthem* riffs don't feature Bigsby warbles, it's a safe bet this guitar starred on the album's key tracks.

The bonus material is especially rewarding: In extended jams taken from an August '68 show in L.A.'s Shrine Exposition Center (including nearly 19 min-

utes of "Alligator"), the band is tight and rocking. Garcia's inventive improves sound ripe, fluid, and confident, and he's able to coax an amazing variety of feedback from his goldtop.

Aoxomoxoa

The Dead's third album, *Aoxomoxoa*, is arguably the band's strangest and least successful early effort. Released in June '69, the



Reviews

disc brought new meaning to the term "high art." Overall, the guitars are ragged, the songs obscure, and the mix cold. Even "Saint Stephen"—which would become a Dead anthem—doesn't groove, and Garcia's guitar sounds halting and disembodied. By contrast, most of the album's bonus material is glorious. Three studio jams recorded in '68 reveal a jazzy Garcia in superb form. His chromatic flurries echo Bloomfield's runs in "East West," and the fat, Paulified tone in "Nobody's Spoonful Jam" recalls Clapton's arched *Fresh Cream* timbres.

Live/Dead

Recorded onstage in early '69, *Live/Dead* is the band's first masterpiece, and, many would argue, one of rock's finest concert recordings. In the 23-minute "Dark Star," Garcia's probing lines and pull-offs twist and coil around the churning bass and drums like sparks in campfire smoke. His double-string oblique bends sound throaty and taut in the rollicking "Saint Stephen," while in "The Eleven," his phrases roll over the 11/4 groove like stream-of-consciousness poetry. Photos from '69 show Garcia playing a bevy of guitars, including a red, Bigsby-equipped Gibson SG, a sunburst Fender Strat with a rosewood fretboard, and a blond Strat with a maple fret-

board. The squawky, ripping tones that permeate *Live/Dead* point unequivocally to the SG.

Working Man's Dead and American Beauty

The band's fifth and sixth albums were recorded and released within a few months of each other in 1970, and beg to be appreciated in tandem. *Working Man's Dead* and *American Beauty* mark a radical shift: Instead of exploring extended, group improvisations, the Dead were suddenly performing concise, melodic songs.

Armed with a Strat and Martin D-18, Garcia fills both albums with scratchy fills, snappy solos, and ringing, Doc Watson-inspired runs. Even his 5-string banjo makes a brief appearance. Most mind-bending, however, is Garcia's soaring pedal steel, which we first hear on "High Time." His melancholic, Leslie-drenched solo in "Candyman" takes the steel where it had never been before—or since.

The newly expanded *Working Man's Dead* includes six songs recorded onstage in '69 and '70. The vocal harmonies will make you cringe, but the ensemble work is spry, cohesive, and dynamic, and the rolling arpeggios that tumble from Garcia's clucky Strat make the journey worthwhile. Among *American Beauty's* extras are five album songs performed at various shows in 1970. The results? "Friend of the Devil" is beautiful, "Candyman" is, frankly, abysmal. The others are sketchy at best, torturous at worst.

History of the Grateful Dead, Vol. I (Bear's Choice) and Grateful Dead

The early '70s were astounding years for live guitar records: In 1970, the Who released *Live at Leeds*, Jimi Hendrix gave us *Band of Gypsies*, and the Rolling Stones offered up *Get Your Ya-Ya's Out*. In '71, the Allman Brothers dropped *Live at Fillmore East* and B.B. King delivered *Live at Cook County Jail*. During this same period, the Dead distilled a pair of fine live albums from two years of roadwork.

While ensconced at the Fillmore East in the winter of '70, the band recorded the songs that would later form *History of the Grateful Dead, Vol. I (Bear's Choice)*. In '71, the band released *Grateful Dead* (popularly known as *Skull and Roses*). Recorded in various New York and San Francisco venues in the spring of that year, this live collection became the Dead's first gold record.

History begins quietly with an excellent acoustic set and then erupts into delightfully raunchy R&B. In the 18-minute "Smokestack Lightnin'" and pulsing "Hard to Handle," Garcia's Strat cackles and clucks over the undulating rhythm section, and even second guitarist Bob Weir cuts loose with unusually spicy riffing.

The bonus material includes songs recorded a week earlier at the Fillmore West. While these new tracks are a tad less exuberant than their Eastern siblings, the band is in excellent form. Garcia plays with a toothy, biting Strat tone,

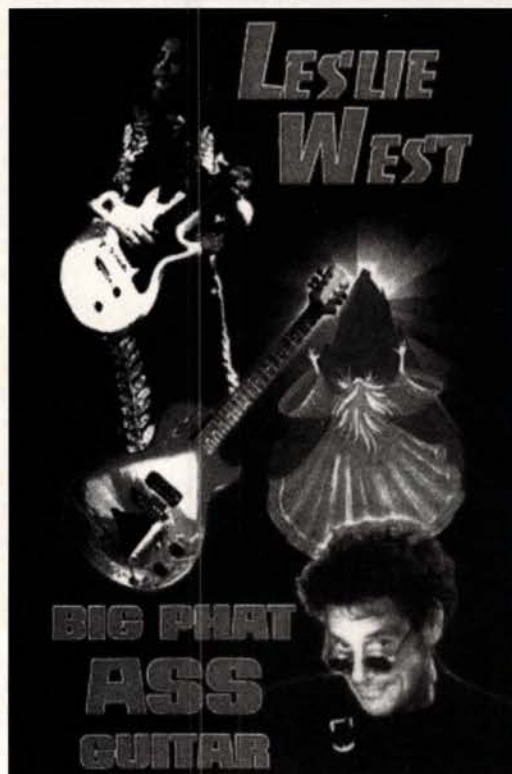
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pushing his amp and speakers into distortion. In a second version of "Smokestack Lightnin'," he uncharacteristically uses feedback to sustain notes, evoking Peter Green's "The Supernatural."

Because *History* wasn't released until '73, it was *Skull and Roses* that actually followed the cosmic *American Beauty* into the record stores. In *Skull and Roses*, the Dead managed to balance their two seemingly contradictory spirits. We hear both the tranced-out improvisers and the singers of American roots music.

Garcia's breadth is particularly noteworthy: In such cosmic cowboy songs as "Me & Bobby McGee" and "Mama Tried," he pays tribute to Nashville session champ Grady Martin with snappy bends and ornamented arpeggios. In extended jams—including "The Other One," "Wharf Rat," and an epic "Not Fade Away/Goin' Down the Road Feeling Bad"—Garcia snakes stair-step melodies around his bandmates' grooves, peels chromatic fills from his treble strings, and coaxes eerie sounds from his Strat.

Europe '72

A splendid collection of songs and jams, the two-disc *Europe '72* makes a perfect starting point for anyone who's new to the Dead. Musically, it's a mix of country, bluegrass, blues, Memphis soul, old-school rock and roll, and R&B. Garcia plays with the steady hand and calm assurance of a true master. His Strat tones

range from achingly pure ("Jack Straw") to clucky ("You Win Again"). He kicks on the wah for "Sugar Magnolia," and plays slide on "Hurts Me Too." On "Mr. Charlie," he acknowledges James Burton with some slick chicken pickin'. Weir steps out a lot, too, bouncing funky jabs, tinkling intervals, crisp hammers, and sly bends around Garcia's flowing melodies. On *Europe '72*, the Dead's hep two-guitar interplay ranks with the very best of the day.

While disc 1 consists of concise songs, the band stretches out in disc 2. The jamming is intricate in "Truckin'," arty in "Epilogue" and "Prelude," and poignant in "Morning Dew." Disc 2 also contains the bulk of *Europe '72*'s bonus material. Garcia slips behind his pedal steel to play stunning weep-in-your-beer licks in "Looks Like Rain," and the band gets funky in "Good Lovin'" before making a seamless transition into "Caution (Do Not Stop on Tracks)," "Who Do You Love," and ultimately—25 minutes later—back into "Good Lovin'." Wow.

You'd have to be a *serious* Deadhead to already own all the music stashed in these 12 CDs. To paraphrase the Dead themselves, *The Golden Road* is a long—and often strange—trip, but if you take pleasure in their music, it's an essential one. **Rhino.**

—ANDY ELLIS ■

Special thanks to David Gans, Greg Poulos, and Ihor Slabicky for insights and Dead lore.

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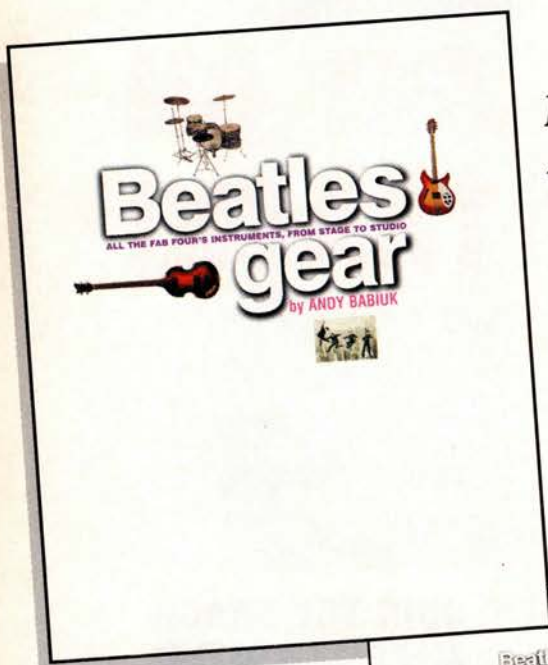
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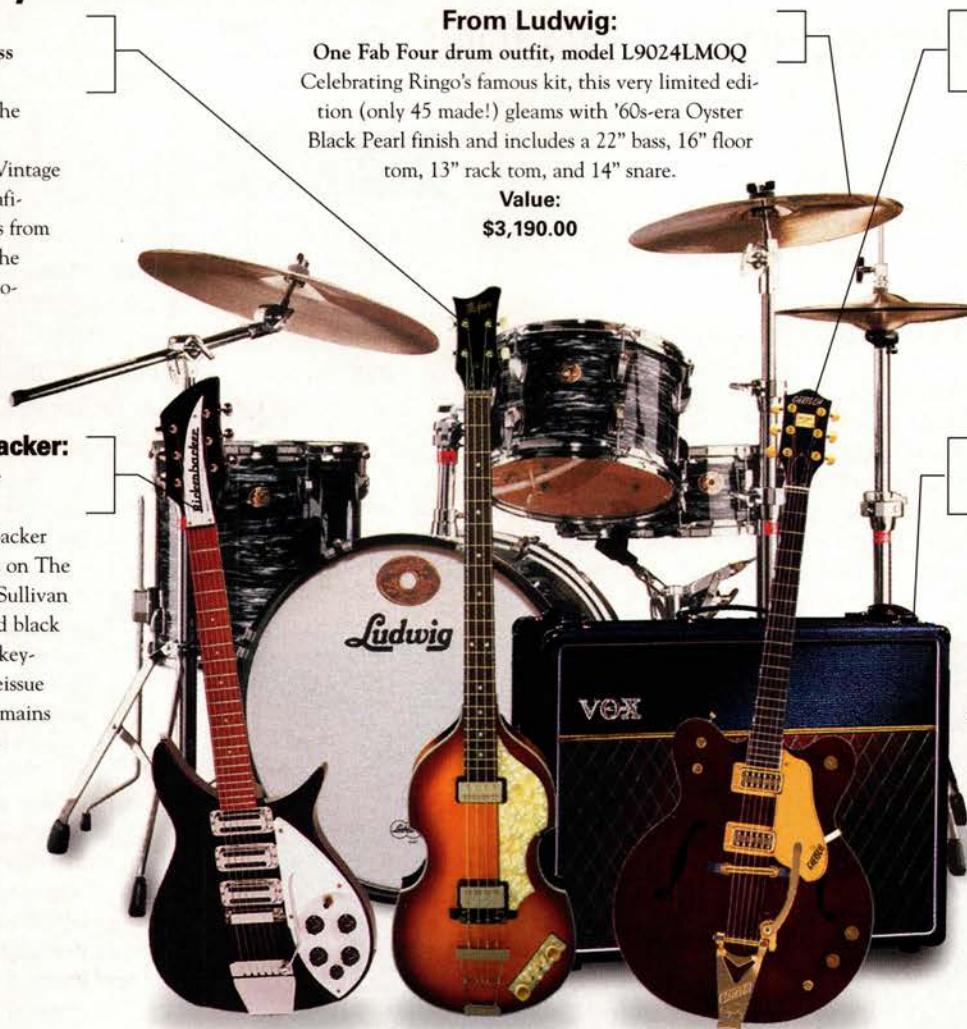
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Eight Wicked Wahs Go for the Gold

By the GP Staff

The wah-wah pedal has been around for more than three decades now, and its popularity shows no sign of diminishing. People just don't seem to get bored with this filter effect, and with manufacturers becoming ever more creative in the way they integrate

wah with other features, many of today's wah pedals are now highly evolved devices that can produce sounds that are *way* beyond what the Thomas Organ company cooked up in 1967. A quick survey of wah land shows a veritable army of new wahs awaiting the touch of your

Snapshot

The staff of *Guitar Player* tackles eight wah pedals—the Budda

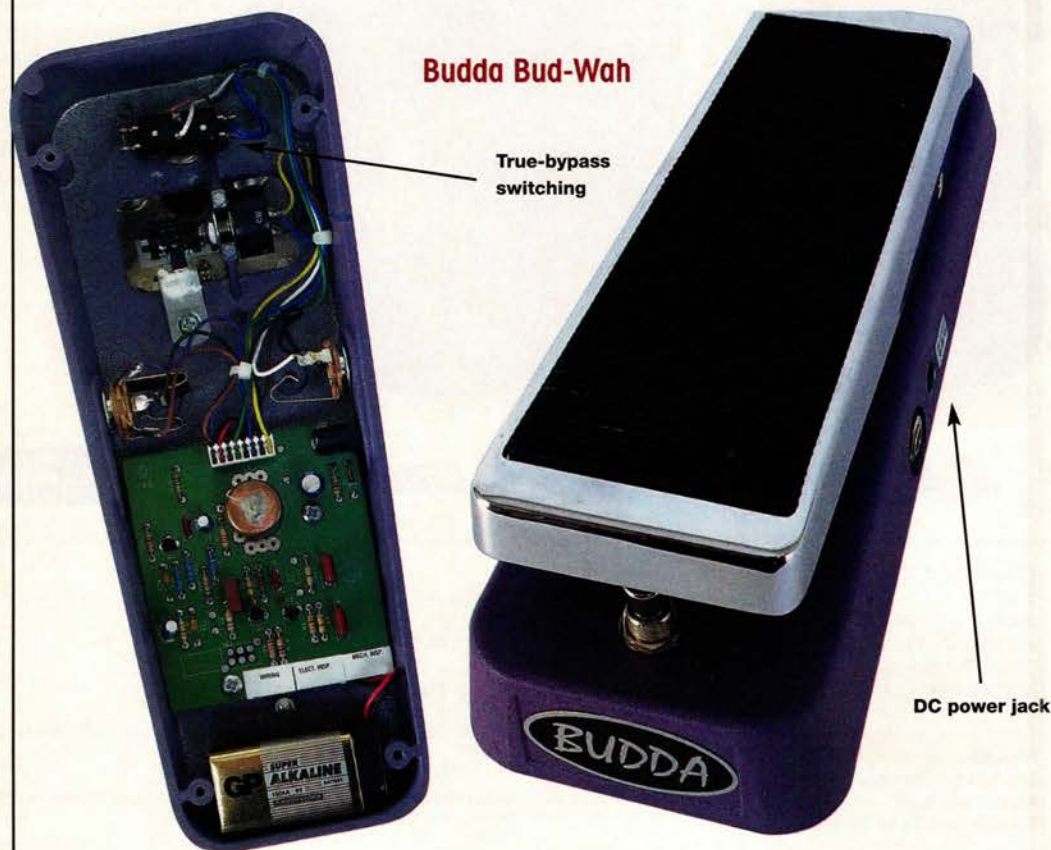
Bud-Wah (\$199), Danelectro Dan-O-Wah (\$99: an October '01 Editors' Pick Award winner), Dunlop CryBaby 535Q (\$199), Fulltone Clyde Deluxe (\$289), Morley Bad Horsie 2 (\$209), Snarling Dogs Whine-O (\$184), Tech 21 Killer Wail (\$176), and the Vox Wah-Wah (\$195). The Dunlop, Fulltone, and Vox pedals win **Editors' Pick Awards**.

toe—everything from low-cost models with flashy housings and myriad tonal options to pricey

boutique pedals that replicate the sounds of vintage units.

To check in on the current state of wah, the *Guitar Player* editors gathered around an assortment of pedals—a Budda Bud-Wah, a Danelectro Dan-O-Wah (an October '01 Editors' Pick Award winner), a Dunlop CryBaby 535Q, a Fulltone Clyde Deluxe, a Morley Bad Horsie 2, a Snarling Dogs Whine-O, a Tech 21 Killer Wail, and a Vox Wah-Wah—and took turns wailing, crying, funkifying, and pushing the tonal wack factor. Then the staff met to share their opinions, rate each pedal, and select winners in three categories: Most Flexible, Best Overall Tone, and Best Classic Tone.

All the wahs were auditioned in clean and distorted configurations with a variety of guitars, including Fender Strats and Teles, a Gibson Les Paul, a Guild X-160, a Godin LG, and a Hamer Newport. Our test amps were a Fender Twin Reverb, a Vox AC30, a Marshall JCM 800, a Bogner Uberschall, an Orange Crush 15, a Tone King Comet 20, and a Victoria Double Deluxe. —ART THOMPSON



Budda Bud-Wah \$199

The classy looking Bud-Wah features a chrome-plated rocker, true-bypass switching, and a circuit designed to replicate the midrange honk and boosted top-end of the early Vox and CryBaby wahs. The unit's clean interior features a glass-epoxy circuit board, a copper-clad inductor, and handwired input and output jacks. As with a vintage wah, you have to undo the bottom plate to access the 9-volt battery, but a welcome update is the jack for an optional DC power adaptor.

Editor Assessments

"A great sounding wah from the Vox school of tone. The Budda is voiced a little too bright for my taste, but it sounds so clean and rich that I could probably easily adjust for it." —MATT BLACKETT

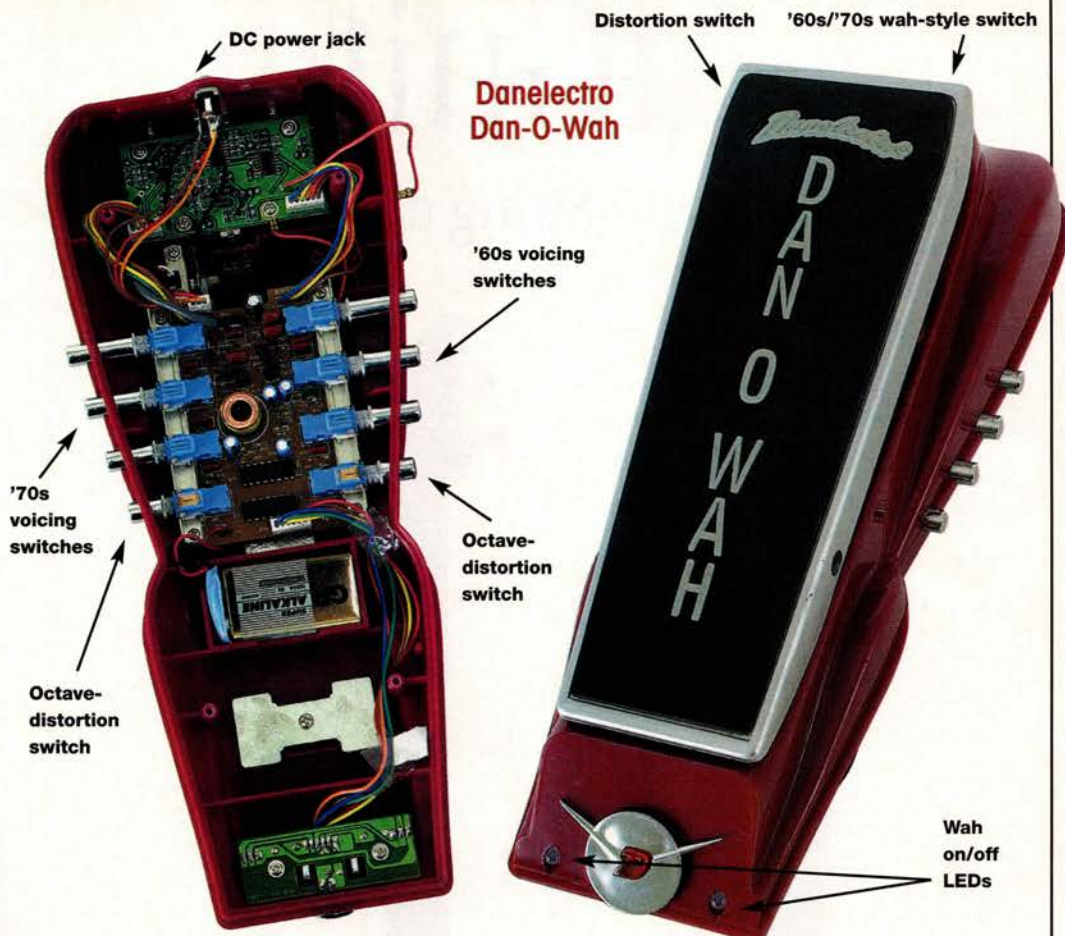
"What you see is what you get with this bad boy. Although the Bud-Wah shares the Vox's sweet sweep and vowel-like qualities, the Budda reaches farther into the treble region than the Vox. Clean or distorted, the Budda consistently delivered expressive, musical wah tones." —DARRIN FOX

"The Bud-Wah seems separated at birth from the reissue Vox Wah-Wah, as it offers similarly delicious sparkle. It runs a close second to the Vox, however, because its sweep is voiced slightly on the brighter, more piercing side—more "ah," less "wah." If you're finicky about tone, you might want to audition the Vox and Budda side-by-side, because you never know what's going to sit right in the mix. External factors, such as the tone of the cymbals your drummer uses, could tip your decision." —JUDE GOLD

"The Bud-Wah delivers beautiful detail, but with more treble frequencies than the Vox."

—SHAWN HAMMOND

"The Bud-Wah's enhanced high-end shimmer is a groovy update of the classic Vox timbre—and that makes this pedal a toss-up for me. I wouldn't choose it over the Vox in a studio session or small combo context, because I like where the Vox's



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Bench Tests

Wah Shootout

treble position sits in the mix, and I dig its unadulterated vintage vibe. On the other hand, if I was struggling to wail over a large band that incorporated horn players, keyboardists, and percussion loops, I'd be more than grateful for the Bud-Wah's aggressive cutting power."—MICHAEL MOLEND

"A very liquid-sounding wah with a little extra top-end pop that allows you to stand out, even when you're just laying back on a simple rhythm groove. The Bud-Wah sounds exceptionally clear and musical, and, due to its higher-frequency voicing (which can be adjusted by manually resetting the potentiometer), it's an especially good choice for humbucker players."—ART THOMPSON

Dan-O-Wah \$99

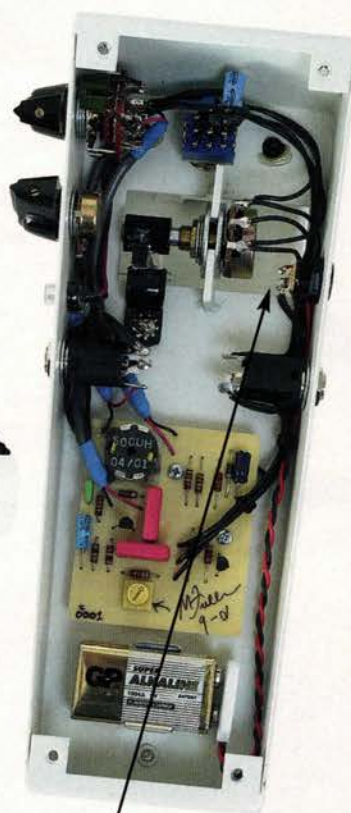
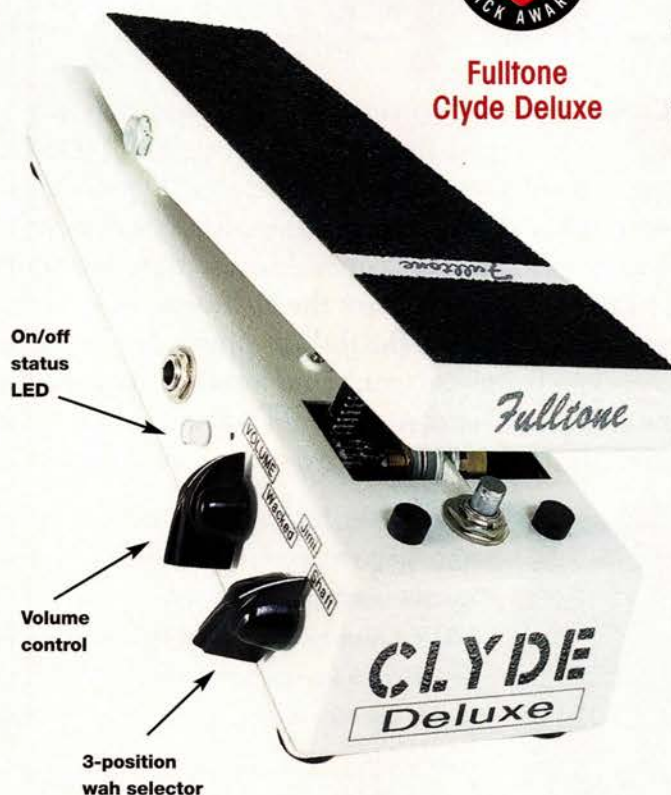
Perhaps the most striking-looking wah on the planet, the Editors' Pick Award-winning Dan-O-Wah offers '60s rock and '70s funk sounds, which are toggled between using the footswitch on the front right of the pedal. The left switch activates a distortion circuit, and the chrome-plated "exhaust stack" buttons on each side of the unit provide three progressively darker shades of wah for each decade, as well as activate an octave function for the distortion. Other features of the Chinese-made pedal include wah-era "tail lights" (left is '60s, right is '70s), a distortion bypass indicator, and a DC power jack (the adaptor is optional). The Dano's complex circuit uses three separate boards, with the center board gripping the bulk of the components—including the exposed-coil inductor and the eight side buttons. The battery is accessible via a hatch on the metal bottom plate, but the door itself is not attached to the plate, and could easily be lost.

Editor Assessments

"The Dan-O-Wah has a great

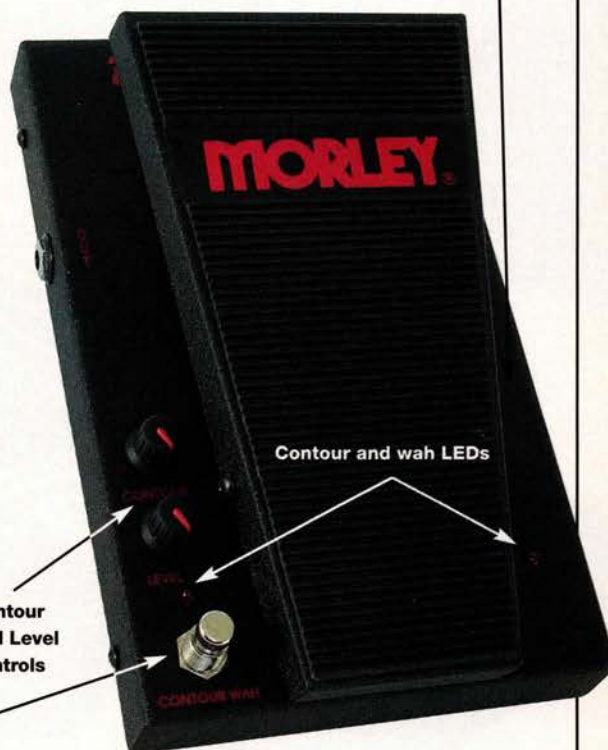


Fulltone
Clyde Deluxe



DC power jack

Morley Bad Horsie 2



Contour on/off switch



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Wah Shootout

look and a ton of features. The '60s wah settings are the most useful—much warmer and fuller than the '70s settings. The distortion and octave options aren't the subtlest effects in the world, but they contribute to this pedal being a sonic Swiss Army knife and a *great* deal." —MB

"Of all the settings, I preferred the '60s mode, which sports a more even and musical voice. Still, the Dano lacks the complex timbres of vintage wahs. In '70s mode, the treble positions not only bring the funk, they bring the pain with unforgiving treble bite. However, the Dano definitely succeeds as an inexpensive, fun wah." —DF

"What it lacks in a metal housing, this plastic 'auto' wah makes up in vibe and style—and a very musical set of '60s voicings. The smooth sweep makes it very useful in both clean and high-gain situations. The Dan-O achieved aggro, over-the-top—almost synth-like—effected tones with the Bogner Uberschall. But, side-by-side with the other pedals, it produced slightly lower-resolution timbres—almost like a cheaper pair of sunglasses. But the Dano *feels* very natural, and its sweep will have you mouthing 'Ws' as you play." —JG

"The Dano accentuates a narrow range of frequencies, while other units—like the Vox—allow a broader range of tones to come through. The Dano's '60s presets are round, mellow, and pleasing, while the '70s tones are a bit ice-picky. With a dirty tone, the Dano is totally *nasty*—but in a good way. Even with its fuzz circuit disengaged, this pedal makes a grungy-sounding amp sound even grungier." —SH

"You can't really argue the value proposition of the Dan-O. Heck, it delivers six wah flavors, distortion, and an octave effect for \$99 retail. It's also a conversation piece—and that ain't half bad when you're desperately trying to



Bench Tests

Wah Shootout

call attention to yourself onstage. For all those reasons, I really wanted to love this pedal, but Cupid's aim was disrupted by the Dan-O-Wah's shrill treble personality. I couldn't get comfy with any of the wah settings, and I agree with Art that the tones lack vibe. I'd certainly employ the Dan-O for a specific timbral effect in the studio, but I wouldn't give it any room on my pedalboard." —MM

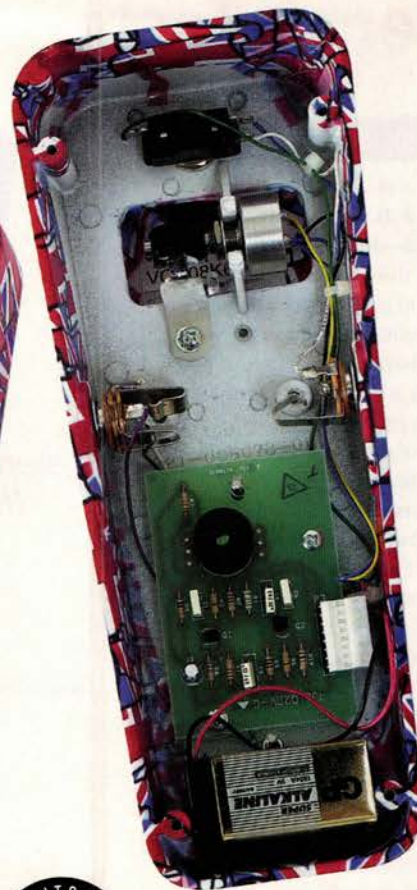
"The smoother '60s-style wah tones are happening, but the '70s sounds are shrill, spiky, and only cool for *very* funky textures. Still, the sheer variety of wah flavors this pedal delivers is outstanding, and the octave distortion is a nice bonus. I just wish the sounds were a little more vibey." —AT




Dunlop CryBaby 535Q \$199

Dunlop has been in the wah biz a long time, so it's no surprise that the new 535Q is a highly evolved pedal with a lot of tonal options. One of the most striking

Vox Wah-Wah

Union Jack finish



The Ratings Game	Tone	Workmanship	Features	Vibe	Value
Budda Bud-Wah	★★★★	★★★★	★★★	★★★★	★★★★
Danelectro Dan-O-Wah	★★★	★★★	★★★★	★★★★	★★★★
Dunlop CryBaby 535Q 	★★★★	★★★★	★★★★	★★★★	★★★★
Fulltone Clyde Deluxe 	★★★★	★★★★	★★★★	★★★★	★★★★
Morley Bad Horsie 2	★★★	★★★★	★★★★	★★★	★★★★
Snarling Dogs Whine-O	★★★★	★★★★	★★★★	★★★★	★★★★
Tech 21 Killer Wail	★★★	★★★★	★★★★	★★★★	★★★
Vox Wah-Wah 	★★★★	★★★★	★★	★★★★	★★★★

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Wah Shootout

details about the 535Q, however, is its spring-loaded auto-return rocker that activates the effect when you press down on the pedal. The rocker automatically snaps back to a heel-down bypass mode whenever you take your foot off, and you can adjust the bypass interval (via an internal trim knob) so that the effect isn't cut off when you pull back on the rocker. (Maximum delay time is one-half second before bypass occurs, and the 535Q is also available with a standard toe switch.)

The primary controls on the right side of the unit are a 6-position rotary Wah Range switch, a Wah Fine Tune control, and a Boost on/off

switch. Two trim pots on the left side allow you to adjust the "Q" (width of the bandpass notch) and the volume boost.

The 535Q has true-bypass switching, a DC power jack (the adapter is optional), and a plastic hatch on the bottom plate that allows quick access to the 9-volt battery (as with the Dan-O-Wah, however, the door is not permanently attached to the plate). The majority of the 535Q's circuitry—including the metal-shrouded inductor—is neatly arranged on a single glass-epoxy board, with only the Range and Fine Tune pots mounted to smaller satellite board.

Editor Assessments


"A great-sounding, incredibly flexible wah.

Sounds killer clean or dirty, and the Q and Fine Tune controls enabled me to dial in just the right 'squawk' point in the pedal's throw. The 535Q has more features than I need, but two of those—the boost and the auto-return—are *indispensable*. If I could only have one wah, the 535Q would be it, hands—and feet—down." —MB

"Many players will dig the chameleon aspects of this pedal, but just as many—myself included—will get option anxiety. Although the Fine Tune control is subtle, if you're lusty to personalize your wah sound, it definitely helps. The boost function is my favorite feature, because it allows you to hit the front of your amp *hard* for extra grind, and also ensures that the effect gets heard. The 535Q can easily approximate vintage wah flavors, but it truly excels for heavy riffing through a high-gain amp." —DF



"The 535Q is like having several wah pedals in one. It offers the classic CryBaby tone, and its 6-position Range knob allows you to incrementally color your overall sweep—which will help you find a tone that nestles perfectly into a mix, or sound musical with a wide range of amps. The 535Q's auto-return feature should only be a bummer for players that like to leave their wah on in a certain position, and then take their foot off the pedal. The rest of us can enjoy doing something you can't do with a conventional wah—effortlessly sneak in wah tones mid-phrase, mid-riff, or mid-solo." —JG

"The 535Q's controls are great for tweakers and studio rats, but may cause plug-and-play



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Dunlop, 150 Industrial Way, Benecia, CA 94510; (707) 745-2722; jimdunlop.com.

Fulltone, 12906 1/2 Venice Blvd., Los Angeles, CA 90066; (310) 397-3456; fulltone.com.

Morley, 185 Detroit St., Cary, IL 60013; (847) 639-4646; morleypedals.com.

Snarling Dogs, dist. by Matthews & Ryan, 68 34th St., Brooklyn, NY 11232; (718) 832-6333; snarlingdogs.com.

Tech 21, 333 West 52nd Street; New York, NY 10019; (212) 315-1116; tech21nyc.com.

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Wah Shootout

types to wig out. As someone who likes to do slow sweeps from the heel position, I hated the auto-off feature. It's good that the 535Q is available with a conventional toe switch. Overall, the CryBaby offers one of the highest versatility quotients. While it isn't always as rich sounding as the Vox, Fulltone, or Budda wahs, it comes close, plus its controls let you thunder through a high-gain amp with an ominous tone the other pedals can't quite match." —SH

"Because I've owned studios for years—and I love to mess with console and outboard EQ—I totally dug the tremendous tonal firepower of the 535Q. I also appreciated that I could *dial* in tim-

bral colors and exploit all the magic of subtle, 'in-between' settings, rather than being forced to accept preset filter sweeps. The boost is a no-brainer bonus—*of course* you want more juice! Even the pedal's fundamental personality is a gas. It elicits classic Hendrix-like wails, blistering Mick Ronson-inspired shrieks, and sweaty funk wacka-wackas. The only thing that creeped me out was the auto return. I like to work the bass side of wahs, and it was a drag to hear a straight tone every time I dropped my heel too far back." —MM

"The 535Q is easily the most flexible wah I've ever heard. The 6-position Range switch provides a lot of cool colors, and by playing with the Fine Tune control, you can make any of these voices speak with a 'wah' or a 'wow' accent. Add the Q

control (which allows you to hone your wah tone for a broader or a more peaky response) and the boost function (which lets you decide how hard you want the effect to jump when you switch it on), and the 535Q adds up to being perhaps the best all-around wah you can buy. And did I mention that it sounds particularly wicked through a high-gain amp?" —AT

Fulltone Clyde Deluxe \$289

A handsome hunk with its powder-coated welded-steel enclosure, the Clyde Deluxe offers three wah flavors (Wacked, Jimi, and Shaft), variable volume boost, an on/off status LED, and an internal control for adjusting the filter resonance. Accessing the 9-volt battery requires removing the bottom plate, but a DC power jack is included. The Clyde's workmanship is outstanding, and the boutique touch is apparent in the high-quality parts, the handwired circuit board, the clean soldering, and the neatly routed wiring. Other nice touches include the use of shielded cable in critical areas, and shrink-tubing strain relief on many of the connections. This is a very well-made pedal!

Editor Assessments

"A very sweet sounding wah with lots of flexibility. One of the three voicings will almost certainly work for any guitarist. The Wacked mode is extreme in a good way, and the boost is a great added feature." —MB

"The Clyde Deluxe wins the award for having three *amazing* wah sounds. On the Jimi setting, the Clyde rivals the Vox in smooth, vintage tones. The Shaft position yields extended top-end without being overly quacky, and the Wacked setting adds throaty groan to heavy riffs. The only thing better than the Clyde's sounds is its flawlessly handwired interior—a virtual textbook in the art of stompbox craftsmanship." —DF


"When it comes to raw musicality, this pedal knocks your socks off. Dial up some rude clean tones through a Vox AC30 or a Fender Twin, and you'll hear more than just an EQ sweep—you hear an *acceleration* of tone. On the Shaft setting, the highs are crystalline, and higher-voiced chords seem to leap out of the speakers in a delicious roar. On the browner end of the spectrum, the Wacked setting was the most musical and Mu-Tron-like of any of the pedals tested. The Clyde Deluxe has enough flexibility to suit a wide range of situations, yet its artfully integrated features preserve the vintage feel." —JG

"The Clyde Deluxe is possibly the most articulate-sounding wah of the bunch, offering tones that are lush, but more distinct and focused than many of the other wahs. In particular, the Wacked mode kicks out plenty of fat booty, but it doesn't make you sound overly obese." —SH

"No matter where I rocked my foot, I was loving life—there isn't a less-than-stupendous tone available here! The Wacked setting is perfect for

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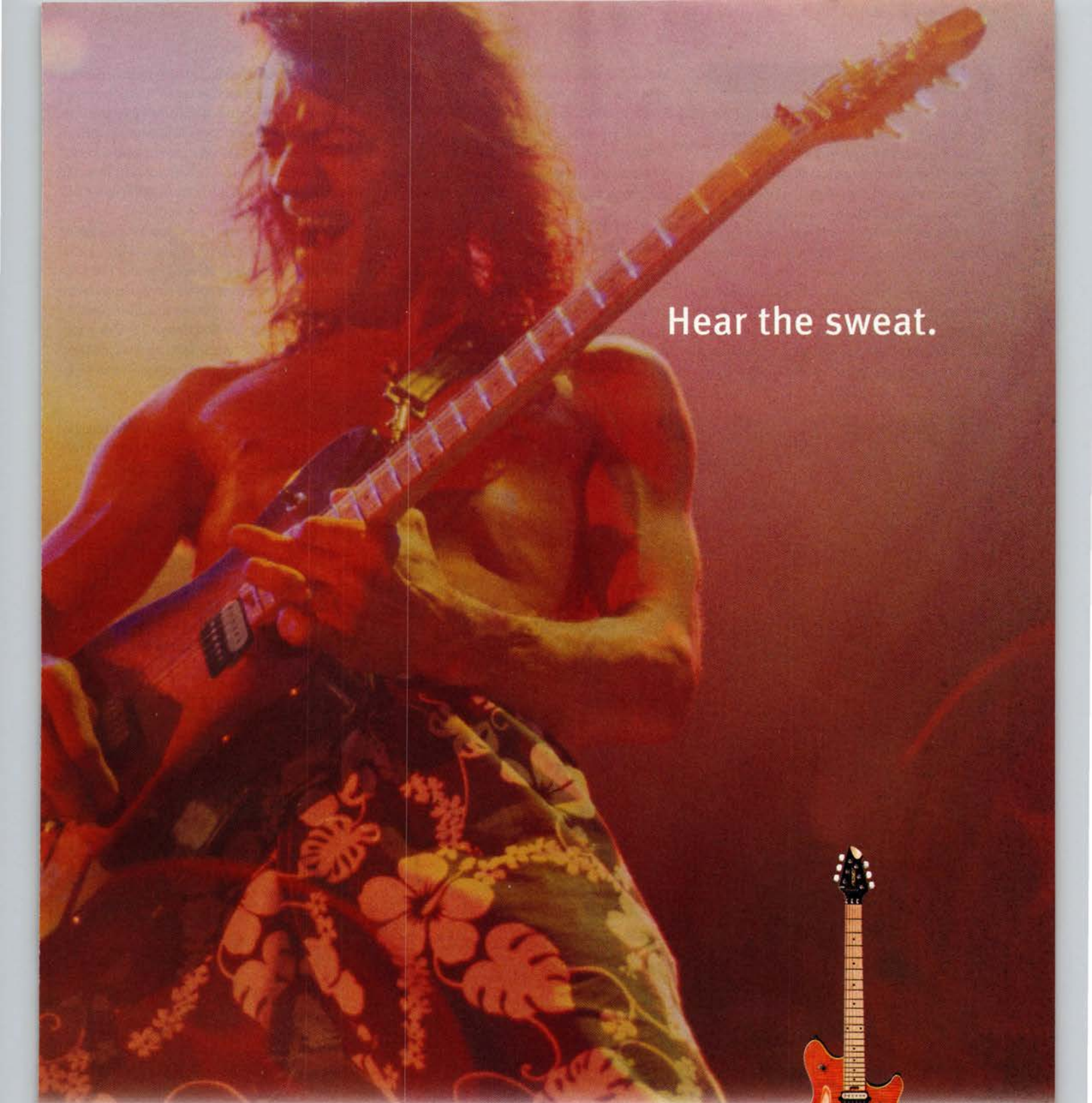


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Wah Shootout

lo-fi, low-end eruptions that can approximate The Edge's tortured warble on U2's 'Mysterious Ways.' The Shaft tone packs funk-approved bite without being obnoxiously shrill, and Jimi's bag delivers passionate, vocal-like colors. Beyond the tonal goodies, I dug the volume-adjust feature and the LED that explicitly informed me if my clumsy foot didn't click the pedal off." —MM

"Easily the most complex sounding wah of the bunch, the Clyde Deluxe offers three distinct wah vibes—all of which sound superb. The Jimi setting is my pick for all-around cool, though the Shaft and Wacked positions add glassiness and low-end grunt (respectively) for funkier or

heavier sounds. The sense of dimension in the tones rivals that of the best vintage wahs I've heard, and by tweaking the internal resonance control, you can revoice the wah for a sharper or softer response. Factor in the Clyde's variable boost and superb workmanship, and what you've got here is a definitive modern classic." —AT

Morley Bad Horsie 2 Contour Wah \$209

Morley pioneered the use of electro-optical circuitry in the late '60s, (which did away with the standard potentiometer), and their latest optical wah pedal features a footswitchable Contour mode that allows you to adjust the wah's shelving frequency and output level. As with the original

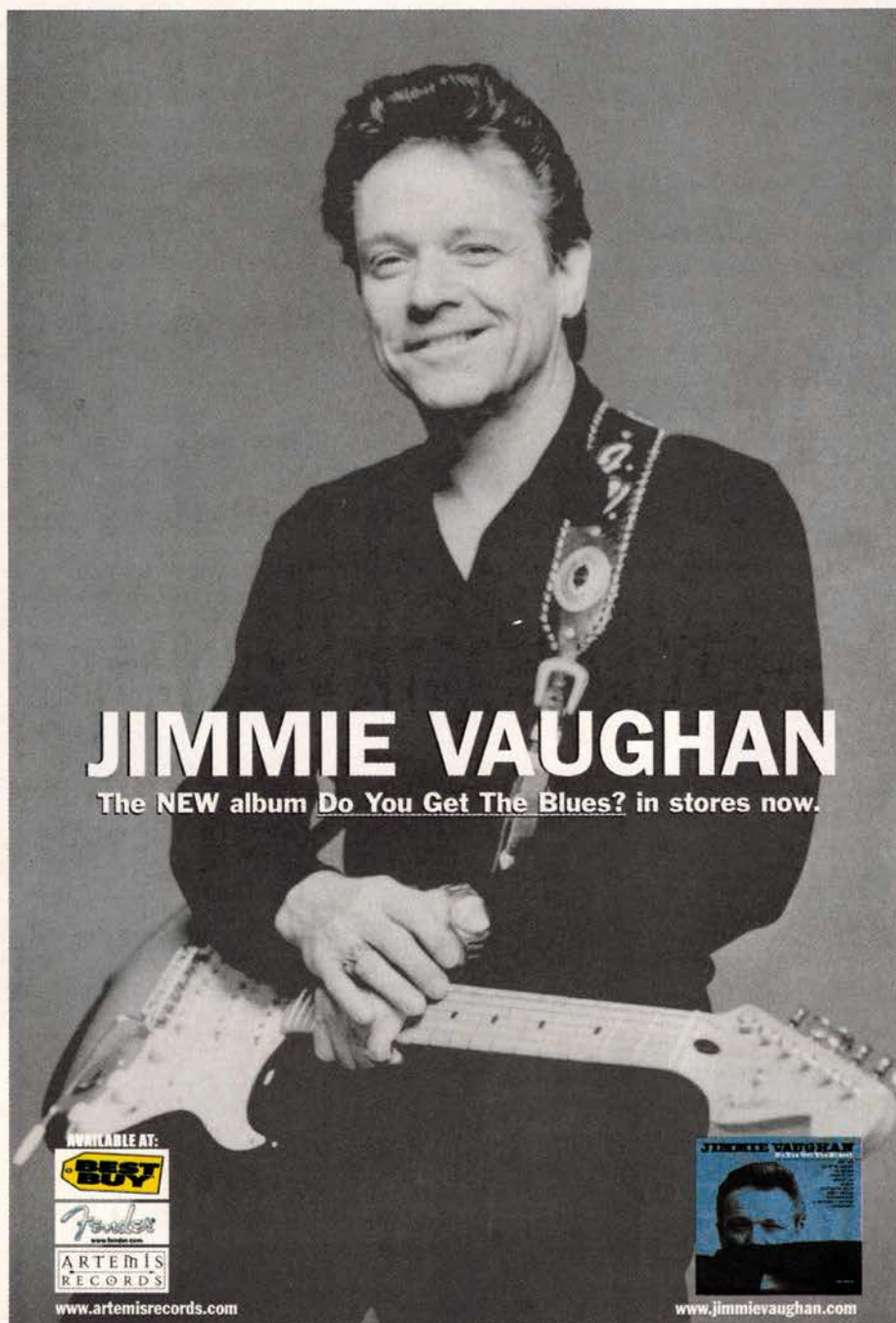
Bad Horsie, the Horsie 2 incorporates a touch-sensitive bypass (the wah is activated whenever your foot touches the pedal) and a clear-tone buffer circuit that isolates the pedal from the in-line loading effects of other stompboxes. Other details include external battery access (the metal hatch is attached to the bottom plate) and a DC power jack (the adapter is optional).

The Horsie's steel housing looks plenty tough, and the circuit components are neatly arranged on a large glass-epoxy board. The only hand-soldered connections are the leads from the battery and the mechanical Contour switch. For an extra \$20, the Bad Horsie 2 is also available in a gift pack that includes a power adapter, a cable, a set of light-gauge strings, and a pick.




Editor Assessments


"One of the few pedals that isn't chasing the Vox tone, the Bad Horsie 2 offers flexibility with its Contour, boost, and auto-return features. The Horsie isn't as transparent sounding as some of the other pedals, but I definitely prefer it for high-gain—rather than clean—tones." —MB

"The pioneers of switchless wah technology have forged their own wah niche by offering a very exaggerated frequency sweep with lots of pedal throw. The Bad Horsie 2 thrives with high-gain amplifiers by offering tons of cool, pukey vocalization. Through a clean amp, however,



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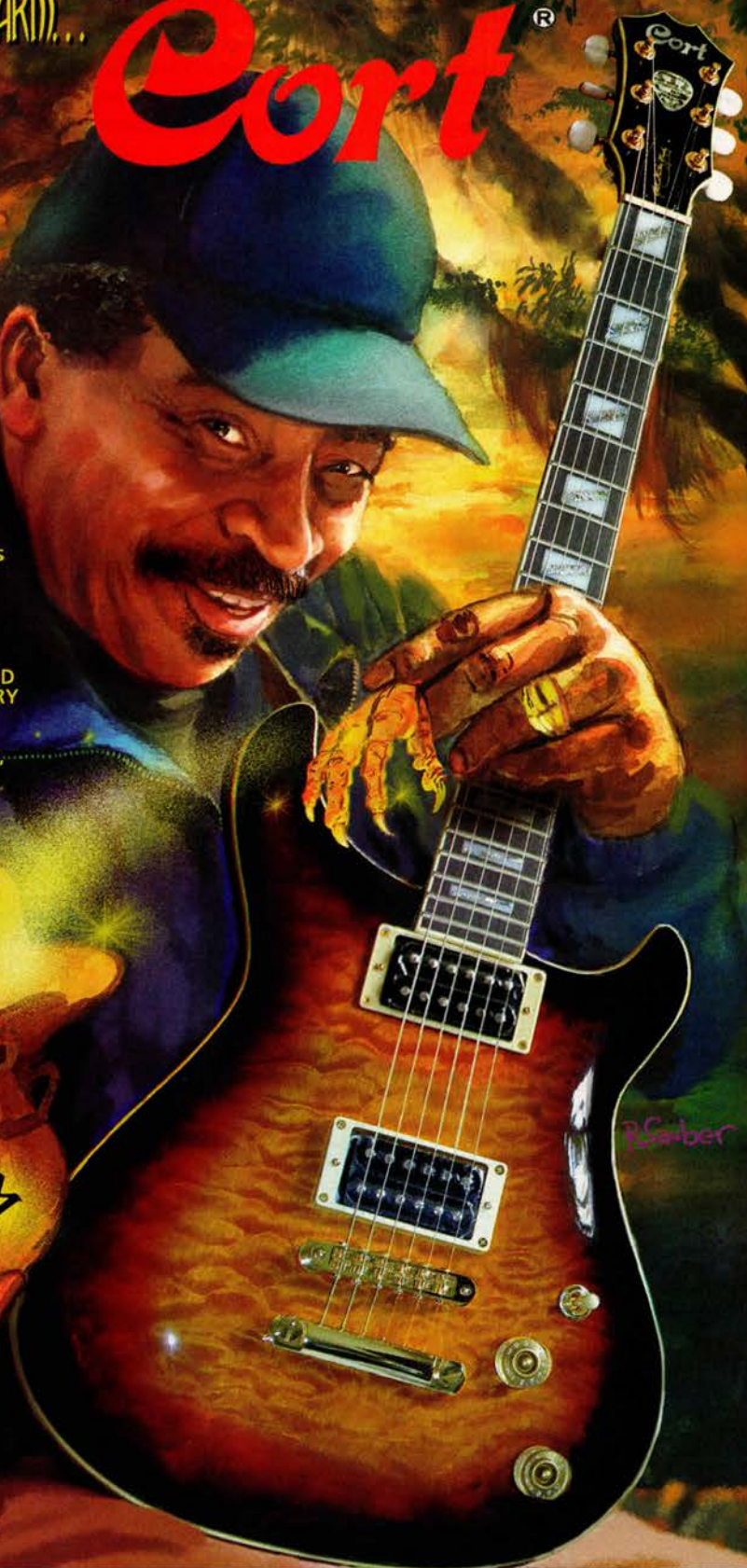
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Wah Shootout

it exhibits a colder, hi-fi type sound with stringy treble frequencies." —DF

"The Horsie 2's cutting, Motown-style brightness makes it effective at delivering tasty, crystal-clean rhythm parts. The normal mode sounds vocal-like with clean amp settings, and the sound goes from 'wah' to 'ah' when you dial up the gain. To get the 'W' back in heavy-distortion settings, you'll want to activate the Contour mode, which pours on a thicker sauce and allows you to color the sweep in dramatic ways. Unfortunately, using the Contour mode with clean settings tends to cause harsh crackles in your tone." —JG

"With a clean tone, the Contour mode fuzzes out excessively and is overly sensitive to picking dynamics. The normal mode offers better clean sounds, but there's not much middle ground—it goes from treble overload to tubbiness on a dime. With a distorted amp, however, the Contour mode adds a unique nastiness that really cuts through." —SH

"I have to admit straight-out that the Bad Horsie's tone was too sharp for my taste, although I acknowledge its uniqueness and cutting power. When you activate Contour and pedal back for low-end colors, the Horsie produces a sick chortle that I didn't dig on clean-amp settings, but the sound was pretty evil—in a good way—when the distortion was kicked up. The

auto-return feature didn't produce the obvious signal 'normalization' I experienced with the Dunlop 535Q, but the Bad Horsie would still see limited action in my rig." —MM

"The Bad Horsie 2 scores points for delivering a distinctly different wah flavor that seems optimized for highly distorted tones. In fact, it's easy to get the feeling that this pedal simply wasn't intended for clean wah playing. So be it. If you want to pummel the earth with massive wah-stortion, saddle up the Bad Horsie 2." —AT

Snarling Dogs Super Bawl Whine-O \$184

This heavy canine features a '60s-style gas-pedal rocker and a flexible circuit that offers three wah voices (Shaft, Voo Doo, White Room), a wah volume control, a Twinductor footswitch (which selects between one- and two-inductor operation), a Hormone switch (with Testosterone and Estrogen settings) that determines the aggressiveness of the wah sound, and a variable boost control. Other snappy details include a glow-in-the-dark dog face on the rocker with eyes that light up to indicate Twinductor status. The Whine-O also features proprietary TMHBS (true-mechanical hard bypass) switching to prevent tone loss caused by the in-line loading effects of other pedals. The busy circuit of this Chinese-made pedal features lots of shielded

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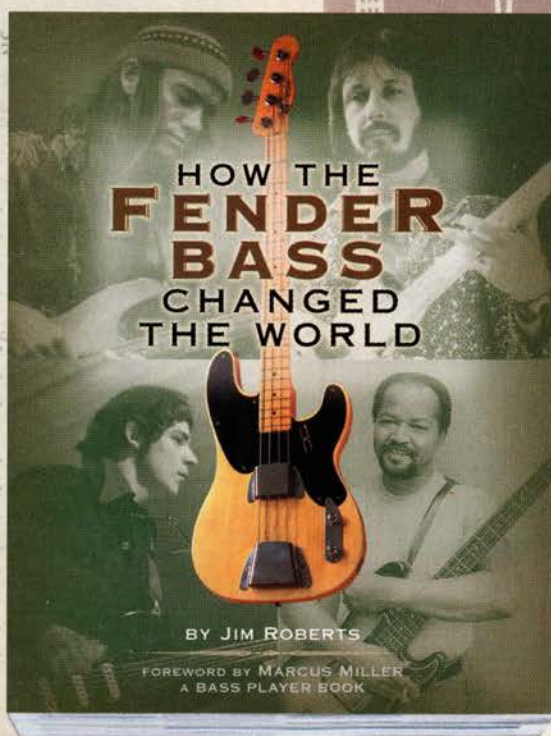
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GP0110

Wah Shootout

wiring and a shockingly big chrome-plated inductor. You can access the battery externally (the metal hatch is loosely hinged to the bottom plate), and there's also a DC power jack.

Editor Assessments

"Talk about attitude. If you want a wah with a bunch of features and a hilarious, bitchin' look, the Whine-O is a good choice. This puppy sports three voicings, which range from dark and wooly to bright and spiky. The Hormone control and Twinductor switch aren't as useful to me, because they up the aggro quotient, but cloud overall response. I prefer the Voo Doo setting with the boost

halfway up, and played through a clean amp. This pedal is not about finesse—it's a loud, rabid wah that bites very hard." —MB

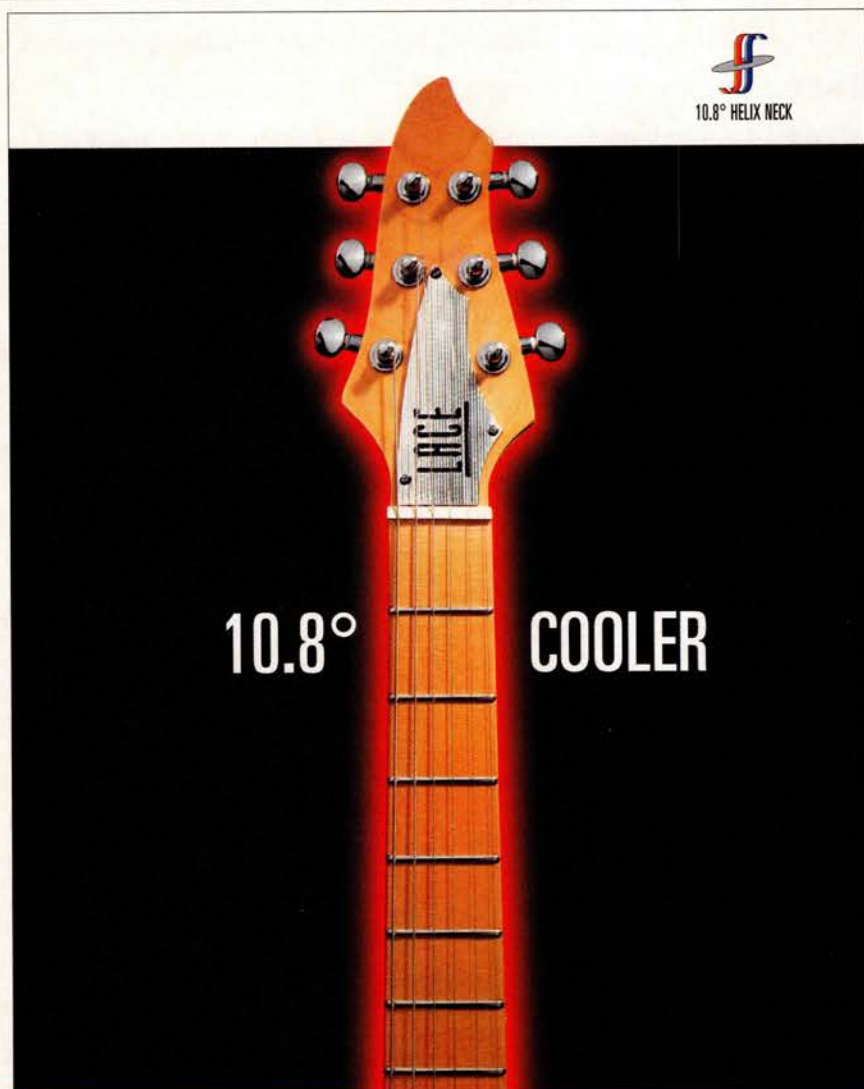
"For the amount of pedal throw, it would be nice if there were more tonal goodies in the lower regions. My fave feature on this unit is the Testosterone/Estrogen control—it really allows you to get two distinct voices. The two-inductor settings are, for the most part, too dark and indistinct." —DF

"This wah is by far the most aggressively voiced of the bunch, and its frothing highs will clear your sinuses instantaneously. Even so, the Whine-O is very musical, and its unique voicing may inspire new licks. Creating chord swells using the Voo Doo/Testosterone setting is a full-

spectrum experience. Switching the Whine-O to Estrogen mode made its highs more obedient, but also left the tone with its tail somewhat between its legs. The blinding highs of the Testosterone setting won't seem so painful in cacophonous band settings, and they may prove useful in claiming some sonic territory from your bandmates." —JG

"The Whine-O really crapifies a distorted amp, and seems to suck out a lot of the dynamics. This pedal is best suited to clean tones, where it offers everything from quacking disco flavors to moody psychedelia. The White Room mode really muddies things up, and is mainly useful as an unaccompanied special effect—it will simply get lost in a full band mix. The Shaft and Voo Doo modes are cool, and they offer a wide range of tones—especially with the pedal's generous amount of throw. The Twinductor mode thickens things up, and it works fine with the Estrogen setting, but it's too much in conjunction with the Testosterone mode. The Twinductor footswitch is a pain to engage, too. The Whine-O has plenty of cutting power, but ice-pick-sounding carnage is a definite danger." —SH

"I didn't find the Whine-O's tones to be as overtly aggressive as some of the other editors, just imbued with hyper reality—the highs sparkle and sizzle, the mids clank and whimper, and the lows can produce almost subwoofer-



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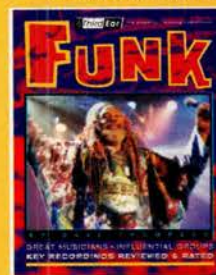
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Wah Shootout

like rumbles. In addition, the pedal's seemingly endless throw serves up an extremely wide tonal spectrum on all settings. Like Darrin, I wasn't into the Twinductor, but I liked the macho girth produced by the Testosterone setting—especially when matched with full-cowabunga amp overdrive. The most fun I had was making electronica-style noises by setting the Whine-O to White Room, kicking on Testosterone, and letting low-end riffs feedback, blossom, and pump. This is a great pedal for sound effects." —MM

"The Whine-O sounds best to me through a clean amp, using either the Shaft or Voo Doo settings in combination with the single inductor and Testosterone options. The pedal's long throw takes a little getting used to, but the meaty, aggressive tones elicited by this configuration are happening. All of the wahs sound a little weird and murky on the bottom, and activating the Twinductor exacerbates this quality by adding a sort of chaotic, ring-modulator-like low-end wobble." —AT

Tech 21 Killer Wail \$176

The compact Killer Wail offers a variety of wah sounds, courtesy of its 3-position Wah Selection switch (Deep, Extended, High). The Brazilian-made pedal's rugged cast-metal en-

closure has a nice weighty feel, and its chrome-plated exterior looks very sharp. The circuit layout and wiring are neat, and the noise-canceling inductor is epoxy-potted to prevent microphonics when playing through high-gain amps. True-bypass switching is also incorporated. A hatch on the bottom plate makes battery changes a snap and a DC power jack is included (an adapter is optional).

Editor Assessments

"The Killer Wail looks very cool, and it's a good shape and size for pedalboards. It sounds best through a distorted amp, but just doesn't seem loud enough for clean or dirty applications. This pedal needs to cop a snottier attitude." —MB

"Although the Killer Wail's diminutive size will make those with limited pedalboard space rejoice, I prefer the more solid feel of a full-sized pedal. When matched with clean-amp tones, the Killer Wail doesn't inspire much wah-induced mayhem. However, plugged into a high-gain amp and set to the Deep mode, the Wail adds sinister-sounding frequencies to low-string riffs." —DF

"This 3-mode pedal doesn't have the killer instinct of most of the other wahs, but its polite table manners complement unruly, wide-open half-stack tones—particularly in Extended

mode, where it yields smooth, modern-sounding sweeps. The striking chrome exterior visually implies a thundering, Harley Davidson-type roar, but the Wail's sweep is closer to the smooth acceleration of a Honda cruiser." —JG

"The Killer Wail doesn't add much cutting power to clean tones, but it comes alive through a distorted amp, with a slicing edge and a focused midrange. The Extended mode offers the best flexibility, and the Wail's small size is nice for conserving pedalboard space." —SH

"Everything about this pedal oozes sophistication, from its chrome exterior to its top-loaded jacks (which prevent the cords from claiming real estate on your pedalboard) to its sounds. I agree that the Killer Wail may be misnamed—it's certainly not an aggressive brat. However, the three wah voicings are incredibly musical, and even *beautiful*. I used the pedal on some ambient tracks, and I was blown away by how the Wail added vibe and a wonderful strangeness to clean-toned melody lines and echoed chords. The pedal's nurturing filter sweeps also make it very useful as a subtle tone control. I'd often park the pedal in one position or another if I needed a little something *more* to dial in the perfect sound." —MM

"The Killer Wail is beautifully designed and suitably equipped with three wah settings. The

Continued on page 142

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Bench Tests

Fingerstyle Flyer

Yamaha FPX 300



By Matt Blackett

Pick up a wide-neck acoustic guitar—such as a Martin 00-18—and you automatically think, “That’s a great fingerstyle guitar.” There’s something about having a little more room between the strings that makes people want to play with their fingers. And, for big-handed guitarists who find conventional string spacing slightly claustrophobic, the extra breathing room a wider neck affords is a godsend. The Yamaha FPX 300 (\$999) is the latest acoustic to join the wide-neck family, and it does so with aplomb.

Classical Aesthetic

The most striking and unique element

Snapshot

The fingerstyle-

ready Yamaha FPX 300 (\$999) combines steel-string tones with classical-style string spacing. Features include an under-saddle piezo pickup, a soundhole mic, and onboard EQ and mic blend controls. The FPX 300 wins an Editors’ Pick Award.

3-band EQ with
mic blend control

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mahogany neck

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Ovankol
back and
sides



Bench Tests

Fingerstyle Flyer

of the FPX's cosmetics is its slotted headstock—a nod to the instrument's allegiance to classical models (it's also available in a nylon-string version) and Martin parlor guitars of yore. The cedar top has an aged, dignified appearance, and the abalone rosette lends just the right amount of pizzazz. The fact that the top's grain has some natural imperfections is a plus to me: When I see a top that is *too* perfect, I wonder if the wood has been chosen for looks rather than tone. The ovankol back and sides

are simply gorgeous, and the gloss finish brings out all the detail in the wood. The side-mounted Yamaha preamp system is relatively unobtrusive, but it would have been cooler with spring-loaded, recessed knobs to keep the look elegant and uncluttered. Despite a few rough fret ends, sloppily applied varnish on the end of the fretboard, and some excess glue at the ninth fret, the FPX's overall construction is high-quality. However, the nut could have used more attention. It's not seated super flush with the edge of the fretboard and it actually

Contact Info

Yamaha Guitars, 6600 Orangethorpe Avenue, Buena Park, CA 90620; (714) 522-9011; yamaha.com.

cracked under the low-E string. This is a freak accident and an easy fix, but I wish I didn't have to fix it. Lastly, the horizontal tuner shafts cause the D and G strings to rub against the center section of the headstock. This might not affect the tone, but it looks a little funky and will ultimately mar the beautiful rosewood.

Acoustic Sounds

Playing the FPX 300 acousti-

cally, I was immediately struck by its bright response, which could be due in part to the smaller-than-dreadnaught body. This guitar really chimes and sparkles—harmonics simply jump out of the soundhole. The FPX's bass is focused and musical, but if you want huge, J-200-style bottom you'll have to find it elsewhere. The FPX arrived with a nice setup and relatively low action, and it

Continued on page 150

The Ratings Game	Tone	Playability	Workmanship	Materials	Vibe	Value
Yamaha FPX 300 	★★★★	★★★★	★★★★	★★★★	★★★★	★★★★

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Bench Tests

Cort of Appeal

Cort TRG-2



By Joe Gore

Cort has long specialized in affordable acoustic and electric guitars, and the company is turning out some surprisingly sharp-looking models these days that enter the pro arena in sound and playability. The Korean-made TRG-2 (\$895), which was designed in collaboration with Nashville luthier Jim Triggs, offers a fresh take on retro styling, a versatile repertoire of zingy, maple-bodied tones, and a budget-friendly price.

The TRG-2 hails from the Gretsch/Gibson quadrant of the guitar galaxy, yet it doesn't slavishly imitate those classic designs. Cool new details include the teardrop-shaped soundholes, distinctively angled cutaway, concave headstock silhouette and pearloid tuners. Can't hang with

Snapshot

Designed by Nashville luthier Jim Triggs, the Cort TRG-2 (\$895) is a slick thinline electric that boasts sharp styling, easy playability and an impressive array of tones, and a bargain price. The TRG-2 wins an Editors' Pick Award.



Bench Tests

Cort of Appeal

the combination of gold hardware and orange finish? The TRG-2 is also available in black and tobacco shades.

Speaking of finishes, this one is a beauty. It's light, thin, and transparent, with little of the plastic feel you often encounter in this price range. Our review model sports attractive grain on the top, and cool, craggy-looking figuring on the back. Butter-colored, single-ply binding graces the top, back, neck, and soundhole. The TRG-2 feels light and sleek. The fretwork is good for the price

range, despite a bit of roughness on some of the fret ends. The Bigsby trem has just the right springing feel, and an expertly seated and cut nut minimizes tuning problems. The neck joint and cut-away are very comfy.

Tones

The TRG-2's unamplified tone promises great things. Bright and resonant, the unplugged instrument seems to hum beneath your hands. The amplified sounds largely live up to the acoustic preview—they're big and three-dimensional, with a winning blend of woody warmth and articulate

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treble bite. Snappy but not shrill, they telegraph lots of nice pick and finger attack. I especially dig the voicing of the tone controls. On many hollowbodies, you seldom want to touch the tone knobs because the rolled-off settings are so unappetizingly dull. But the TRG-2's controls dial in darker, yet thoroughly musical, colors.

Thinline semi-acoustics tend to be versatile guitars, but even compared to costlier instruments of its type, the TRG-2 boasts uncommon range.

Between its bright innate voice and effective tone controls, the TRG-2 offers a remarkably varied palette. It's no surprise that the guitar excels at blues, rockabilly, and jazzy rock. Less expected is the fact that, while the TRG-2 never sounds exactly like a sizzling solidbody or a fat-bodied jazz archtop, it's quite adept at country twang and smoky, classic-jazz chording. Also, thanks to its formidable sustain, it's much better suited to heavy rock than

Continued on page 142

The Ratings Game		Tone	Playability	Workmanship	Hardware	Vibe	Value
Cort TRG-2		★★★★	★★★★	★★★	★★★★	★★★★	★★★★

The Rate-O-Meter: Dismal = ♥ —————> Excellent = ♥♥♥♥♥

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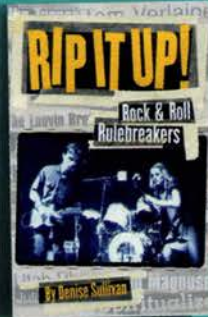
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Wah Shootout

Continued from page 132

Deep mode is my fave, delivering throaty lead tones and lots of bottom-end thump though high-gain amps. The High mode is the closest to CryBaby-ville, and the Extended mode plumps out the lows for cool tones with detuned guitars or bass. The Wail isn't as aggressive—or as complex sounding—as the Budda, Dunlop, Fulltone, or Vox wahs, but it gets the job done, and it looks sharp, too.” —AT

Vox Wah-Wah \$195

In spite of its Union Jack paintwork, the Vox Wah-Wah is a decidedly retro-style reissue of the plain-jane V846 wah that was introduced by Vox in the late '60s. This classic reissue features a glass-epoxy circuit board with handwired connections to the jacks, sealed pot, and toe switch. There is no DC power jack, and you have to remove the bottom panel to change the 9-volt battery. For those with simple tastes, the Vox is hard to beat, and it's also available in basic black with a chrome rocker for \$175.

Editor Assessments

“The classic wah sound. Sweeping through the frequencies sounds delicious, though I had a harder time than most finding the sweet spot for old-school ‘wacka-wacka’ sounds. This wah doesn't have any features other than the most important one—great tone—but a power jack would be a nice addition.” —MB

“Playing the Vox makes you immediately realize why it's a classic: It sounds sweet and musical no matter what you play or what you play through. And despite its limited physical sweep, this superbly expressive pedal offers all sorts of tonal goodies between the heel and toe positions. Simply stated, the Vox sounds like a Cream record.” —DF

“You really can't go wrong with this pedal—it has all the sparkle and snarl a wah can produce, and it sounds consistently good through almost any amp.” —JG

“The Vox is extremely rich and vocal-like, and it has a nice midrange squawk. It packs

enough cutting power to stand out in a mix, but it never sounds harsh. Overall, the Vox delivers a more detailed sound than most wahs (exceptions being the Fulltone and Budda pedals), but not having a DC power input sucks!” —SH

“The Vox has always been my favorite wah because it sounds fantastic in any musical situation. You just plug your guitar in, and prepare to get all tingly. The pedal delivers sizzle, warble, vocalizations, metallic clanks, muted bass burps, and the beatific wail of classic rock and roll. It doesn't matter if you use single-coil or humbucker instruments, clean amp tones or mega distortion, or even if you plug directly into the board—*everything* works.” —MM

“I've used a Vox Wah-Wah for years, and it's still one of my favorites. Yes, it only has one wah voice, but its vocal-like midrange and crisp (but not painful) treble works for just about everything. This is a very consistent-sounding wah that knows what it's good at, and it doesn't try to blow your mind with frequencies that nobody wants to hear. Bottom line: When you click on a Vox, you can rest assured it's going to sound right to you *and* to your audience.” —AT

The Verdict

While all of the wahs in this Shootout offer sturdy tones that would work for a variety of different playing styles and situations, we settled on three pedals that stood out from the pack in the following categories:

- **Most Flexible:** For sheer range of sounds, nothing beats the Dunlop 535Q. If you need to pack your gig bag for a *long* engagement on a desert island, this is the wah you'd want to bring along.

- **Best Overall Tone:** When it comes to thrilling timbres, the Fulltone Clyde Deluxe is the hands-down winner. Whether you play funky clean or fiendishly distorted, the Clyde's three outstanding voices deliver the booty, and then some.

- **Best Classic Tone:** For your old-school rock, funk, or R&B gig, there's no better choice than the Vox Wah-Wah. This beautifully voiced pedal is so right, you don't even have to think about it.

Cort of Appeal

Continued from page 140

most guitars of its type—especially those with Bigsby-style tailpieces. (As on a Gibson ES-335, the TRG-2 has a tone block beneath the top to ensure maximum sustain.) While I wouldn't hold my breath waiting for Sunshine State death-metallers to start toting TRG-2s, the model definitely dishes up more chunk and slash than most semi-acoustics. It's also great for generating controlled feedback. The TRG-2's timbres can

be a bit thick—I often found myself lowering the midrange settings on my amps in search of greater transparency—but, overall, this guitar's sounds are very easy to like.

Case Closed

With its distinctive looks, quality workmanship, and uncommonly versatile collection of tones, the TRG-2 strikes this one-man jury as a heck of a bargain. Kudos to Cort for packing so much vibe and performance in a very affordable package.

“If Magnatone /Estey had built something like the Juke back in the 60's, it would be the #1 vintage combo to possess.”

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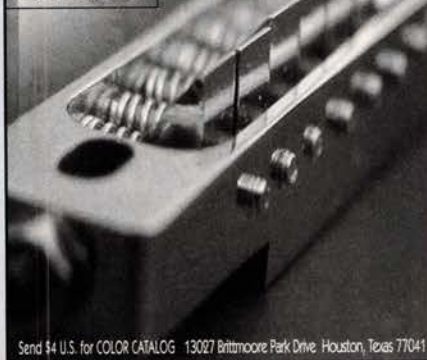
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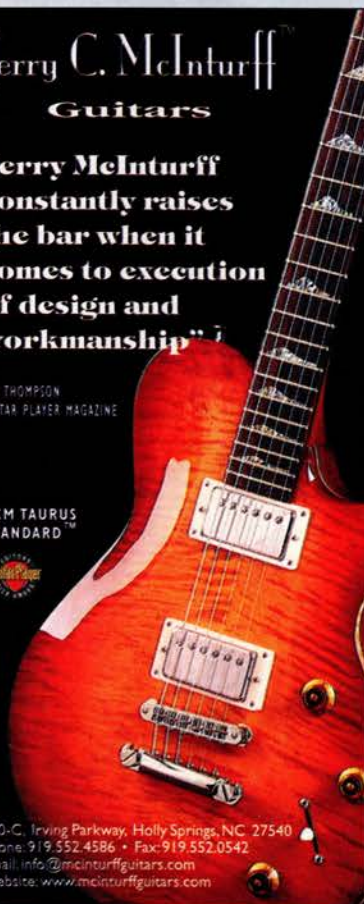
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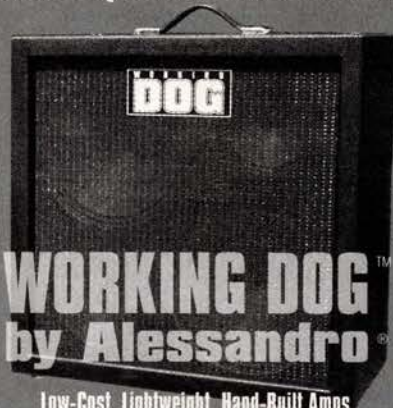


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Towers of Fifths

Ex. 1

Stacked fifths



BY DAVE CREAMER



YOU'VE HEARD STACKED FIFTHS in action. After all, they drive infectious riffs such as "Message in a Bottle" by the Police, "Timeless" by John Abercrombie, and "What I Am" by Edie Brickell. But do you have this grip nailed yourself? You should. Its beautiful

sound is not only a powerful lick generator, it's also a useful improvisational tool.

Play the notes in Ex. 1. You'll hear two intervals of a fifth—D to A, and A to E. This portable grip is extremely addictive, and has many exciting applications.

In Ex. 2 you'll find an exhilarating way to solo over Dm9(11). Put stacked fifths on the root (D), the fourth (G), the seventh (C), and the third (F), and you'll find you've tagged every chord tone (D, F, A, C, E, and G). Sweep pick the descending arpeggio on the last two beats and you're home.

These same notes can be rearranged to work a similar magic in F major, as you'll see in the towering ascent of Ex. 3. Start on low F and keep stacking until you hit E. Ex. 4 adds a descending scale passage at the end of each stack, lending a Lydian sound to the riff. Because F is the relative major of D minor, Examples 2, 3, and 4 all work over both F major and D minor.

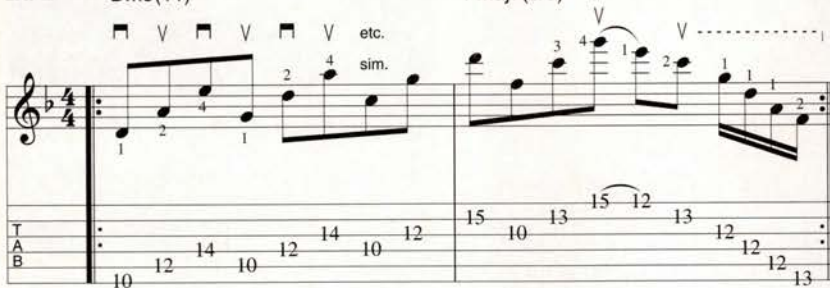
After you get these exercises under your fingers, try experimenting with rearranging the order of the 5th triads. Use just one or two of them, or any combination that sounds good to you. Be creative!

Bay Area guitarist Dave Creamer has played with Miles Davis and Mel Tormé. E-mail him at davecream@earthlink.net.

Ex. 2

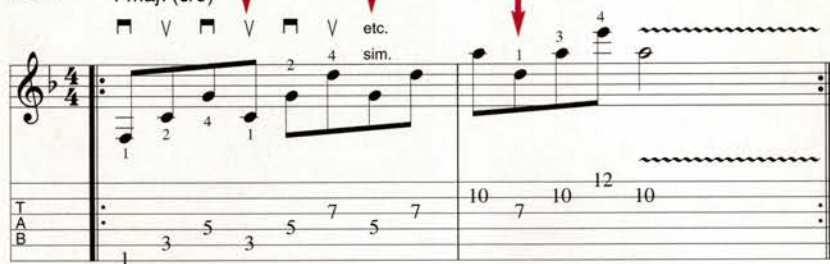
Dm9(11)

Fmaj7(6/9)



Ex. 3

Fmaj7(6/9)



Ex. 4

Fmaj7(6/9) or Dm9(11)

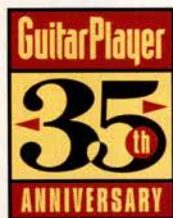


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LENNY BREAU HAD

the strongest left-hand pinky I ever saw—it was like my forefinger. He told me that he developed it during a time when he was playing lots of electric bass. Let's look at a several licks inspired by Lenny that rely on pull-offs and string crossing. These are great exercises for your pinky, and once you see them done, you'll probably invent a few similar ones of your own.

Ex. 1 goes from D7 to G, and I

use it in an arrangement of "Kentucky" to get from an improvising section back to the tune. My guitarist, Paul Yandell, usually breaks at the beginning of the lick and comes back in on the G chord. In order to make the phrase feel right in 4/4 time, slightly emphasize the first note in each group of four. Notice that sometimes you are stressing a picked note, other times a pull-off. Work on it until you can play it smoothly at a metronome setting of ♩=120.

A basic idea can grow into many other things. Ex. 2 came about while I was making a cassette so that John Knowles could write out the music to this column. As I said earlier, once you know how it's done, you can't help but invent new combinations. This one is for G7 on its way to C, but it never quite gets there. The F# on the second string gives it that G7 sound.

Ex. 3 is a lick that John and I came up with to tag "In Tunisia." Because the notes are in groups of

six, this lick has a different feel. The notes correspond to the open strings—E, A, D, G, B, and E, low to high—so that you get a pentatonic effect that goes with Em.

It should be easy to adapt Ex. 3 to work in A minor, because it has no sharps or flats (you'll probably want to adjust things to end on the open fifth string). Play with these things to see what happens. Have fun.

Originally published in the March '87 GP.

Ex. 1 D7

Ex. 2 G7

Ex. 3

Freely Em



The Randomizer

BY JUDE GOLD



GUITARISTS

spend so much time learning to play the right notes, they often forget how cool *wrong* notes can sound. Truth

is, being able to inject flurries of random pitches into your playing is great for generating edgy, unruly riffs, or trippy, out-sounding solos. The trick is un-learning all the scales, chords,

and melodies you've worked so hard to burn in to your fingers. Here's an easy way—use the clever pattern Jerry Hahn introduced us to in the January '74 *GP* (Ex. 1).

Don't be intimidated by the army of accidentals—Ex. 1's entropic descent is easier to grasp than its notation would imply. In fact, by beat three, you should see a pattern of orderly diagonal lines emerging. But though it looks tidy to your eyes, this pattern delivers pure melodic chaos to your ears. Pickers can use alternating strokes. Fingerstyle players will find this wild lick surprisingly right-hand friendly. Move on to Ex. 2 to learn the same pattern ascending.

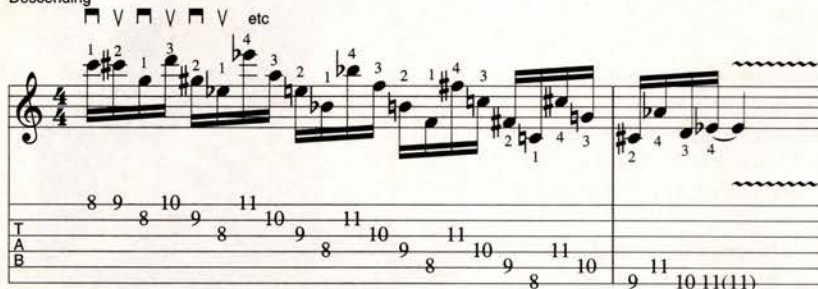
The next step is finding creative ways of using this grip of notes. One way is by transplanting Ex. 2's hectic opening gesture to other strings, as in Ex. 3. During a vamp in *A* minor, throw in these notes for an attention-getting sonic splash. For a descending flavor, try Ex. 4. This rambunctious gang of eighth-notes happens to work well over a swingin' II-V-I progression in *C* minor.

Finally, try inverting the pattern. Like a mirror image of Ex. 1's initial descent, the "diagonals" in Ex. 5 go the opposite way—from low frets to high frets. Melodically, this lick sounds like you tumbled down a flight of stairs, and miraculously landed on your feet.

Typically, fretboard patterns result in mechanized runs that sound more like practice routines than music. But when harmonic disarray is your goal, the right pattern, ironically, will work surprisingly well.

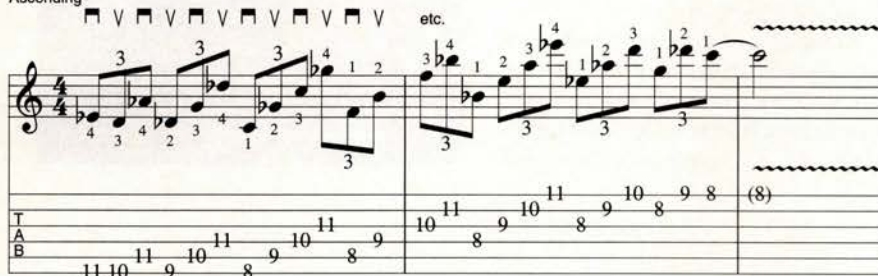
Ex. 1

Descending



Ex. 2

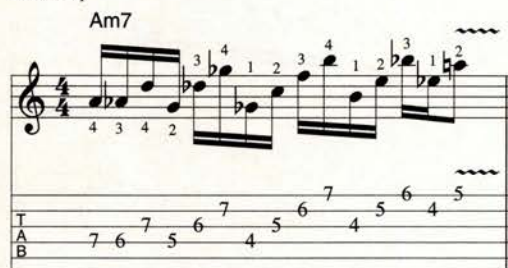
Ascending



Ex. 3

♩ = 88-108

Chaotically



Ex. 4

♩ = 96-116

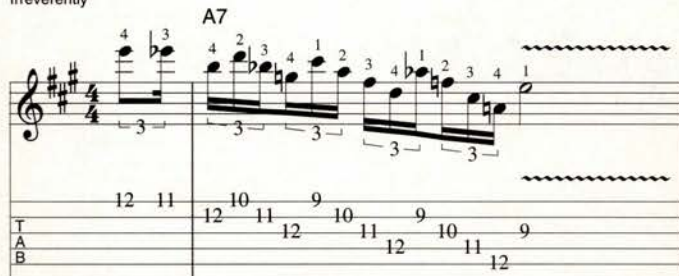
Aberrantly



Ex. 5

♩ = 66-76

Irreverently





Sonic Snapshot

MIKE STERN'S SIXTEENTH-NOTE STORMS

BY JUDE GOLD

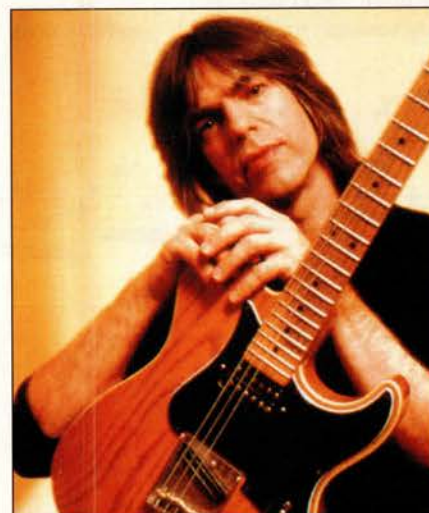
“CHOPS ARE A LUXURY item,” warns Grammy-nominated jazz guitarist Mike Stern. “But if you use them responsibly, they can add a lot to your music. For example, I never wanted to play fast for fast’s sake. But once I was onstage with Blood, Sweat, and Tears while everyone was playing aggressive, *burning* solos. I tried to play this slow, melodic thing, and Jaco [Pastorius, bassist] told me I needed to learn how to ‘hit up against the time’ and nail faster tempos. So I started working up my speed—not with physical exercises, but by playing tunes a little bit faster each week.”

Ex. 1 is an exhilarating phrase borrowed from Stern’s action-packed solo on “One World”

from his new album *Voices* [Atlantic]. “The groove is driven by [West-African singer/bassist] Richard Bona, and it has a blowing, ‘Rhythm Changes’ vibe,” explains Stern. “I play very percussively, so it’s extremely fun to react to that groove.”

Once you get the first four notes of Ex. 1 under your fingers, loop them to create your own hypnotic flourishes. Experiment by changing the order of notes, as well as by sliding the grip up to the twelfth position.

Ex. 2 shows how Stern’s lethal fretboard speed can be both exhilarating *and* melodic. Using a *Gmaj9* arpeggio as a diatonic catapult, this example launches you to high A in a hurry. In contrast, Ex. 3 shows Stern’s chromatic



“If you play too many notes, and are no longer hearing what you’re playing, you won’t be able to connect in an emotional way,” says Stern.

Ex. 1

♩ = 126-144

♩ = $\frac{r}{3} \frac{r}{3}$

G

□ V □ V □ V etc.

Ex. 2

♩ = 72-88

♩ = $\frac{r}{3} \frac{r}{3}$

Em11

V □ V □ V □ V □ V □ V

Ex. 3

♩ = 72-88

♩ = $\frac{r}{3} \frac{r}{3}$

(Bm7♭5) (E7♯9) Am11

Ex. 4a

8va

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side—an altered-tone exploration that works over a II-V-I progression in A minor.

Finally, in Ex. 4a you'll find the sparks you need to ignite a Stern-hot fire on your fretboard. The trick is looping these four notes, but not in Ex. 4a's predictable duple manner. As shown in Ex. 4b, you get a way hipper sound by grouping them as sextu-

plets. Play them over a meaty, swung-sixteenth shuffle, and don't lose track of the downbeats. Suddenly, you've created swirling melodic maelstroms like the ones Stern uses at the peak of his solo on "Scuffle" (from *Upside Downside*).

"Playing fast is more a mental thing than anything else," offers Stern. "Jim

Hall doesn't have insane chops, but he can play absolutely amazing music over incredibly fast tempos. Before you can play fast, you've got to be able to *hear* fast." For a higher Stern education, school yourself with his new video, *Mike Stern: Guitar Instructional Video* [Hal Leonard/Rittor Music].

Ex. 4b

♩ = 72-88

Em11 G9

8va- 8va-

etc.

Fingerstyle Flyer

Continued from page 136


remained buzz free even under heavy playing. And despite all this talk about fingerstyle technique, this guitar sounds amazing when strummed—it's full, balanced, and loud.

Fingerpicked passages stand out beautifully, and the wide string spacing also makes it easy to maintain definition when playing intricate parts. Complex chords that combine fretted notes and open strings feel natural on this instrument, and I never found myself bumping into adjacent strings. Certain techniques are rendered more difficult, however, by the wide—and relatively flat—neck. For instance, the Jimi-approved method of fretting bass notes with your thumb while animating chords on the high strings proved painful to execute on this guitar.

Plug It In

The FPX 300 comes equipped with Yamaha's System 45 preamp, which includes an undersaddle piezo pickup and a condenser mic on a flexible gooseneck in the body. You also get a 3-band EQ with sweepable mids, a phase switch for controlling feedback, and a microphone blend control. I plugged the FPX into a Hughes & Kettner zenTera (using an acoustic-

amp simulation) for a wedding ceremony, and also used it with a Trace Elliot TA 100R for a pop/rock "unplugged" rehearsal. Despite the fact that an amplified acoustic can never sound *exactly* like an unamplified one, the verdict was unanimous: this guitar sounds beautiful. To achieve the right amplified tone, however, I relied most heavily on the piezo pickup (which sounds remarkably good on its own) with just a touch of the microphone blended in. This was partly for feedback considerations—even with the phase switch, this guitar will howl at the moon if you crank the condenser—but also because the sound produced by the mic is very wooly. After experimenting with different mic placements, I settled on the area closest to the top, pointing at the treble strings. Even so, I only added a small amount of mic sound to the piezo. With very little knob twiddling I got a tone with a taut low end and absolutely gorgeous highs. Other guitarists in attendance were amazed that an amplified acoustic could produce so much treble with none of the harsh high end so often associated with piezo pickups. Sweet.

The FPX 300 plays and sounds great and would be a good deal even if it didn't come with a pickup, much less an internal mic. When you factor in its good looks and plug-and-play practicality, this guitar shapes up as a very serious contender for gigging fingerstyle players. 

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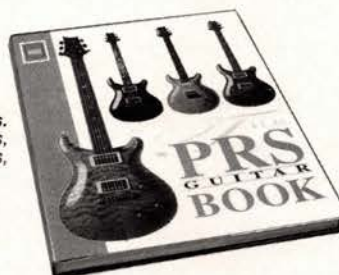
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It all started as a sort of teenage rivalry...

I'd slave at the piano for five hours daily. Linda practiced far less. Yet somehow she always shined as the star performer at our school. It was frustrating. What does she have that I don't? I'd wonder.

Linda's best friend, Sheryl, bragged on and on to me, adding more fuel to my fire. "You could never be as good as Linda," she would taunt. "Linda's got Perfect Pitch."

"What's Perfect Pitch?" I asked.

Sheryl gloated about some of Linda's uncanny abilities: how she could name exact tones and chords—all BY EAR; how she could sing any tone—from mere memory; how she could play songs—after just hearing them!

My heart sank. Her fantastic EAR is the key to her success. How could I ever hope to compete with her?

But it bothered me. Did she really have Perfect Pitch? I finally asked Linda point-blank if it was true.

"Yes," she nodded to me aloofly.

But Perfect Pitch was too good to believe. I rudely pressed, "Can I test you sometime?"

"OK," she replied.

Now she'd eat her words...

My plot was ingeniously simple: When Linda least suspected, I challenged her to name tones—by ear.

I made her stand so she could not see the piano keyboard. I made sure other classmates could not help her. I set up everything perfectly so I could expose her Perfect Pitch claims as a ridiculous joke.

With silent apprehension, I selected a tone to play. (She'll never guess F#!)

I had barely touched the key.

"F#," she said. I was astonished.

I played another tone.

"C," she announced, not stopping to think.

Frantically, I played more tones, skipping here and there all over the keyboard. But somehow she knew the pitch each time. She was AMAZING!

"Sing an E!" I demanded, determined to mess her up. She sang a tone. I checked her on the keyboard—but she was right on!

Now I started to boil.

I called out more tones, trying hard to make them increasingly difficult. Still she sang each note perfectly on pitch.

I was totally boggled. "How in the world do you do it?" I blurted.

"I don't know," she

sighed. And that was all I could get out of her!

The dazzle of Perfect Pitch hit me like a ton of bricks. My head was dizzy with disbelief. Yet from then on, I knew that Perfect Pitch was real.

I couldn't figure it out...

"How does she DO it?" I kept asking myself. On the other hand, why can't everyone recognize tones by ear? It dawned on me: people call themselves musicians and yet they can't tell a C from a C#? Or A major from F major?! That's as strange as a

portrait painter who can't name the colors of paint on his palette! It all seemed odd and contradictory.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it for myself. With a little sweet-talking, I would get my three brothers and two sisters to play tones for me—to name by ear. But it turned into a guessing game I just couldn't win.

Day after day I tried to learn Perfect Pitch. I would play a tone over and over to make it stick in my head. But later I couldn't remember any of them. And I couldn't recognize any of the tones by ear. Somehow they all sounded the same after awhile; how were you supposed to know which was which—just by listening?

I would have done anything to have an ear like Linda, but it was way beyond my reach.

So, finally, I gave up.

Then it happened...

It was like a miracle... a twist of fate... like finding the lost Holy Grail. Once I stopped straining my ear, I started to listen NATURALLY. Then the incredible secret to Perfect Pitch jumped right into my lap.

I began to notice faint "colors" within the tones. Not visual colors, but colors of pitch, colors of sound. They had always been there. But this was the first time I had ever really "let go"—and listened—to discover these subtle differences.

Soon—to my own disbelief—I too could recognize the tones by ear! It was simple. I could hear how F# sounds one way, while Bb has a totally different sound—sort of like "hearing" red and blue!

The realization struck me: THIS IS PERFECT PITCH! This is how Bach, Beethoven, and Mozart could mentally envision their masterpieces—and



"How in the world do you do it?" I blurted. I was totally boggled. (age 14, 9th grade)

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know tones, chords, and keys—all by ear!

It was almost childish—I felt sure that *anyone* could unlock their own Perfect Pitch by learning this simple secret of “color hearing.”

Bursting with excitement, I went to tell my best friend, Ann (a flutist).

She *laughed* at me. “You have to be *born* with Perfect Pitch,” she asserted. “You can’t *develop* it.”

“You don’t understand Perfect Pitch,” I countered.

I showed her how to listen. Timidly, she confessed that she too could hear the pitch colors. With this jump start, Ann soon realized that she had also gained Perfect Pitch for herself.

We became instant celebrities. Classmates loved to call out tones for us to magically sing from thin air. They played chords for us to name by ear. They quizzed us on what key a song was in. Everyone was endlessly fascinated with our “supernatural” powers, yet to Ann and me, it was just normal.

Back then I never dreamt I would later cause such a stir in the academic world. But as I entered college and started to explain my discovery, many professors *laughed* at me.

“You must be *born* with Perfect Pitch,” they’d say. “You can’t *develop* it.”

I would listen politely. Then I’d reveal the simple secret—so *they could hear it for themselves*. You’d be surprised how fast they changed their tune!

In college, my so-called “perfect ear” allowed me to *skip over* two required music courses. Perfect Pitch made *everything* easier for me—my ability to perform, compose, arrange, transpose, improvise, sight-read (because—without looking—you’re sure you’re playing the correct tones)—and my *enjoyment* of music skyrocketed. I learned that music is very definitely a HEARING art.

Oh, so you must be wondering *what happened with Linda*? Please excuse me, I’ll have to backtrack...

It was now my senior year of high school. I was nearly 18. In these three-and-a-half years with Perfect Pitch, my piano teacher insisted I had made ten years of progress. And I had. But my youthful ambition still wasn’t satisfied. I needed one more thing: to *beat Linda*. And now was my *final chance*.

The University of Delaware hosts a music festival

each spring, complete with judges and awards. To my horror, they scheduled me that year as the *grand finale* of the entire event.

The day arrived. Linda gave her usual sterling performance. She would be tough to match, let alone surpass. But my turn finally came, and I went for it.

Slinking to the stage, I sat down and played my heart out. The applause was overwhelming.

Later, posted on the bulletin board, I discovered my score of A+ in the most advanced performance category.

Linda got an A. Sweet victory was music to my ears—mine at last!

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Guitar Player, October

1967—Few of the thousands of British pop groups survive the competition, and fewer meet with success. The Who have not only survived the

bitter comments of their switched-off critics, but knocks by the Beatles, as well. Their bag is sounds, but they have the gimmicks, too. Bassist John Entwistle has his suits tailored from the Union Jack, vocalist Roger Daltrey affects a woman's poodle cut, drummer Keith Moon pounds complex rhythm for his partners, and guitarist Peter Townshend ends each smashing performance by demolishing his guitar. The following interview with Townshend was taped in San Francisco, prior to the Who's appearance at the Monterey Pop Festival on June 18.

• • • • •

How did you get started smashing your guitars?

It started when we were doing long feedback buildups. Every night, we wanted to go a bit farther, but we couldn't because we didn't have any more volume, musical ideas, or musical dexterity. All we could do was freak out!

How do you go about destroying an expensive guitar?

I used to bash it on the amplifier—always backwards, because I was worried about the neck. And then, the first time I *did* hit the neck, it didn't break! So I threw the guitar at the roof, and it made a hole in the ceiling. I put it up there again, and it finally broke. Guitars go very fast once you get on a good kick.

What does this sort of showmanship cost?

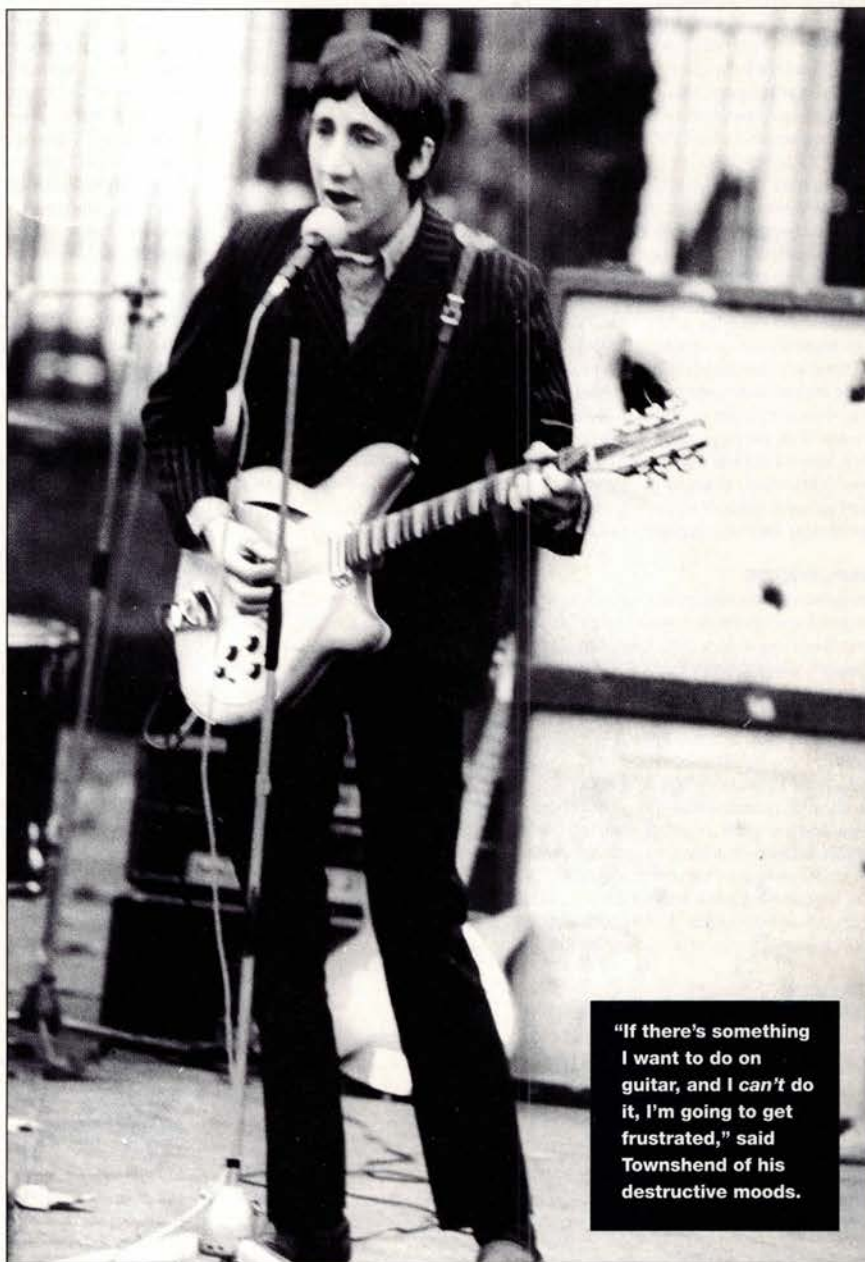
Practically all my earnings! But it's more than showmanship, really. It's enlarging the experience by visual, rather than musical stimulation.

Do you feel better after?

It depends. If I've done it with abandon—or hysterically—then I feel better. But if I've done it aggressively, it makes me angry and punchy, and I just want to go and finish the lot off!

Did you know what you were doing when you modulated in "My Generation"?

Of course! That was all highly considered. We worked on those modulations for ages,



"If there's something I want to do on guitar, and I can't do it, I'm going to get frustrated," said Townshend of his destructive moods.

and they were changed ten times before we recorded the song. Each one was supposed to turn you on a bit more.

What amps are you using?

We use Vox in the States—four Super Beatles. The amp volume is at five, but I always have the guitar flat out. Otherwise, you lose top.

Guitars?

I have a Fender Stratocaster and a Telecaster. I did have a Jazzmaster, but it got nicked. I've had a wide variety of guitars, and one of the best was a Gibson Stereo. I shoved it into the amp once, and it broke.

Both John and I use Herco heavy picks, and I use Fender strings.

Do you use any special equipment?

I use a Grandpiene reverb unit for distortion—it produces a kind of clear, fuzz dirge. I like a slightly broken guitar sound.

What would you like to see written about the group?

Only that we're good.

Excerpted from the uncredited October 1967 GP interview with Pete Townshend and John Entwistle.

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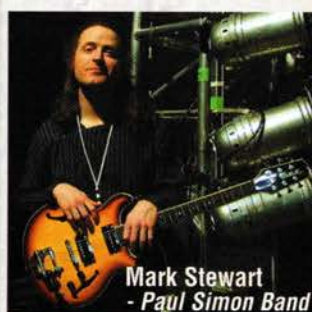
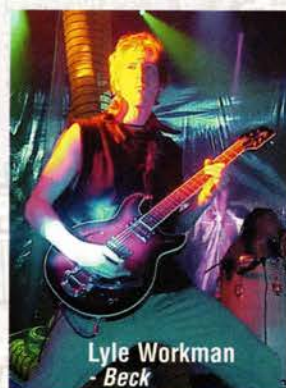
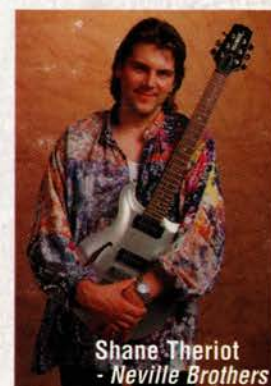
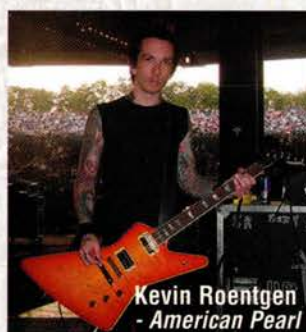
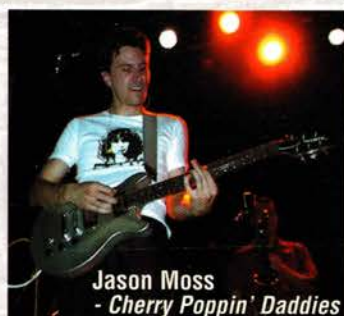
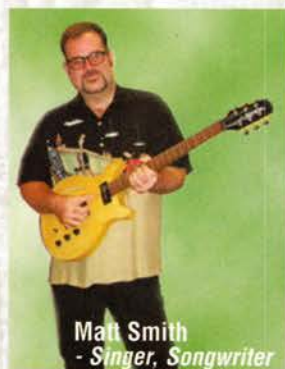
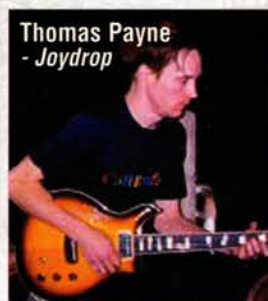
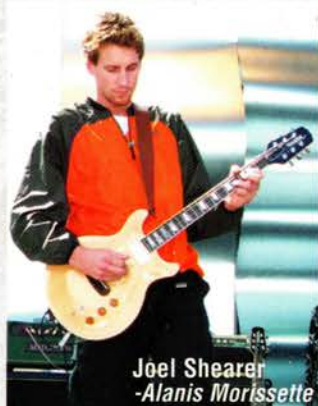
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